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*A Compendium
of the Art News
and Opinion of
the World*

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By Hans Memling (German)

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(See Article on Page 17)

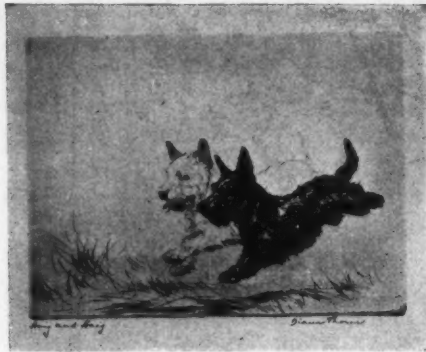


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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Re-Enter: Pictures

If "bare walls denote a barren mind," then minds are becoming today less barren. The trend of a few years ago, which resulted in paintings being banished from walls by the dictates of "modern" decorators seems to have been reversed. The influence of those decorators, who felt that a spot of beauty in the shape of a picture would disturb the "austere simplicity" and cold "functionalism" of their bleak ideas, is definitely on the wane, steadily, if not rapidly.

Pictures are on their way back. People have weighed and found wanting the rather weak theory of the "modern" decorators that walls, when designed right, embody all the decorative qualities needed. No doubt possessing a certain type of beauty, such walls, nevertheless, lack that spark of human warmth that only an original painting or print can nurture. Two major things change a house into a home—pictures and a fire-place.

It is not without reason that the galleries this year, more than ever before, are featuring special exhibitions for Christmas. It is their business to recognize trends, to see the handwriting even before it is written. These exhibitions are specially planned for the small home and apartment owner who may desire an additional window in his room—a win-

dow through which he may glimpse an imaginary world that might have been, made a reality through the genius of another. Pictures, and especially prints, make most personal and acceptable gifts for Christmas. They may be something quite expensive or very reasonably priced, say a print at only five dollars. The thought is the same.

The possession of a work of art satisfies two deeply rooted instincts in man—love of beauty, and gambling. Aside from the aesthetic satisfaction that goes with the ownership of a painting, a great deal of sport and profit is to be gained by backing the winner—be he horse or painter. Artists, today unheralded, will be the masters of tomorrow. The new collector, with an eye trained by regular rounds of the galleries, may be the first to appraise them. And there is no place easier to enter, or leave, than an art gallery. It is a place in which to brouse, to ask questions, to become initiated into the most fascinating of all collecting fields. The day of the lorgnette, held in hushed reverence before the sublime masterpiece, is long since passed.

Perhaps the most appetizing description of the joys that come with the ownership of a painting—in the privacy of one's own home, afar from "the roar and hubbub of paint" in a public gallery, appeared in the London *Studio* some months

back. Said this word-painter: "At home every thing is quiet and familiar, and this new and strange personality, no longer harassed and flustered, begins to address you in its natural accents."

"You find (and I have said the picture must be good) a calm and an alleviation of spirit in yourself that you have not known before. You may sit comfortably in your arm-chair with a book before you, a cup of tea, pipe, whiskey-and-soda, or whatever amenity you elect and if your eyes turn to the picture there is an agreeable sensation to be had, the novel employment of a sense, an adventure into another world. You have opened a window in your room—for I definitely hold with the idea that a picture is a window—through which one sees not the everyday world, but the surprising world of a man's own imagining. The picture owner may well murmur to himself the words of Keats, he is the possessor of a magic casement—opening on the foam of perilous seas and faery lands forlorn, and much else besides. . . .

"For it takes time to get to know a picture and that is another reason why you must own pictures. If you do, if you are the possessor of pictures, you must have noticed that they have moods just like human beings, that on one particular day and at one particular time quite suddenly they will shine out with a clear

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radiance, that unsuspected warmth and delicacies of color will come to the surface, and at another time you yourself will find some novelty of design, some harmony you didn't notice before has appeared and set you to observing the picture all over again with a renewed satisfaction."

C. Geoffrey Holme, editor of the *London Studio*, recently made these significant statements: "Pictures serve no material purpose, but they are one of the essential pleasures of the intelligence. An apparent decrease of interest in this form of art has, however, lately been noted with some alarm. This is partly to be explained as a reaction against the practice of the nineteenth century, which was to cram the walls from ceiling to floor with paintings in heavy gilt frames, without regard to their individual value. The reaction took the form of clearing the wall of pictures altogether."

"Another disturbing factor to many people was the great upheaval of values. The pictures they had once liked, depreciated. New and controversial forms of painting soared (and fluctuated) in price. Security of investment and certainty of merit seemed alike difficult to find. The final blow was the continuing depression which caused the world to think in terms of necessity rather than luxury."

"Pictures, nevertheless, are coming back into their own. It is realized that even in the simple modern interior a judicious arrangement of pictures on the wall is an excellent mode of decoration, and something more than decoration, seeing that it is food for the mind. We are in a position to see the modern effort in perspective and to estimate its worth more judiciously than in the immediate past, and it is possible to acquire good pictures at a price not at all out of proportion to the sum usually allotted for furnishing a house of apartment."

A visit to the galleries during the Christmas season may be your introduction to a new and enjoyable avenue of recreation and pleasure.

ART TO HEART TALKS

By A. Z. KRUSE

Why did Europe eventually accept the paintings and etchings of Whistler, the sculpture of Jacob Epstein, the architectural creations of Frank Lloyd Wright, the music of Foster, the poetry of Poe, the novels of Sinclair Lewis, the plays of O'Neill? Only because the Europeans found the works of these Americans worthy and acceptable.

No matter how firm a transcendentalist one may permit oneself to become, he cannot with any sense of fairness shoot such a "Bullseye" as, "the reason Europe won't accept our art is that we have nothing acceptable." On the contrary, I find myself one among many who think our home-grown product in art is something to brag about!

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No. 6

Watteau for Museum El Greco's "Twelve Apostles" Shown Here

The Metropolitan Museum of Art has purchased Watteau's famous canvas, "Le Mezzetin," which formerly adorned the Hermitage, the Russian national museum in Leningrad. News of this important acquisition leaked out before the museum was ready to make the announcement, and officials were loath to discuss the subject. One high official, who, according to the New York *Herald Tribune*, asked that his name be withheld, said that the purchase price was "less than \$250,000." Formal announcement will be made after the board of trustees has held its next meeting, Dec. 17, and the picture will not be placed on public exhibition until after Jan. 1.

"Le Mezzetin" is one of seven paintings by Watteau bought by Catherine the Great in 1765-67 and one of the greatest Czarist treasures to be sold by the Soviet Government. It was not acquired by the Metropolitan directly from the Soviets, but came through the art firm of Wildenstein & Co. About five years ago when the Russian government, badly in need of money, announced that it was prepared to sell some of the great paintings in the Hermitage, the Wildenstein and Knoedler galleries opened negotiations for several of the canvases. In some cases the galleries dealt on their own behalf; in others, for prominent American collectors, among them Andrew W. Mellon. Last Summer Felix Wildenstein lent "Le Mezzetin" to the Chicago Art Institute for its loan exhibition of masterpieces in connection with the Century of Progress Art Exposition.

The history of "Le Mezzetin," which is the first original Watteau to be acquired by the Metropolitan, is known almost from the time it left the artist's studio. Watteau, who painted it between 1716 and 1718, either gave or sold it to his patron, Jean de Julienne, who years later sold it to Catherine the Great, together with "The Minuet" and "The Marmot," and four other canvases by Watteau. "Le Mezzetin," says the New York *Times*, portrays one of the Italian strolling players whom Paris welcomed back early in the eighteenth century after they had been banned by Louis XIV. The stage character, "Mezzetin"—a combination of the timidity and shyness of Harlequin and the audacity and imprudence of Scapin—was created by the actor, Angelo Costantini, who, according to the 1934 Century of Progress Art Catalogue, appeared in a large number of Watteau's compositions, "sometimes the center of a gay throng, at other times indifferent or dreaming, a lonely figure, an embodiment of the artist himself." In the Hermitage picture he is seated on a marble bench, dressed in a striped silk costume and singing a serenade with a guitar. Duchartre in his article on "Le Mezzetin" gives the meaning of the word as "The Half-measure."

The New York *Herald Tribune*, reporting the acquisition, gives this estimation of Watteau: "Although he was hailed as a master during his lifetime, his works became much in demand in later years because of their sheer



"St. Paulus," by El Greco.

A score of El Grecos that have never been seen in this country are creating a sensation at the galleries of Arnold Seligmann, Rey & Company, New York, where they are being shown during December. Students, art lovers, and connoisseurs crowded the galleries to view the set of twelve Apostles, judged as "the first ever executed by El Greco." In addition, there is an intense portrait of a Madonna, a "Crucifixion" against a landscape background of Toledo, an early version of "St. Jerome," and a "Christ."

Practically unknown 50 years ago, El Greco

stands today as "the first impressionist," and "the father of modern painting." In the sixteenth century he worked quietly in the little city of Toledo, in his own impersonal way, creating with extraordinary care his lean long-limbed figures clothed in sullen, somber colors. Discarding the linear system, he united all his forms in a continuous color-ambience which was based on the recognition of light inside of all matter instead of being reflected solely on the outside. Fired by an intense desire to express the very inside of human nature, El Greco studied and painted like a modern scientist the curious spectacle of a whole country, which in contrast to the sensuous civilization of Italy, was seized by an irresistible zeal to regain mystical union with God. The master lived through all the stages of this drama and studied the visions of the Spanish mystics. He leads us through a world of luminous and turgid thoughts and beings, arising like spectres from the depths of chaos.

A desire for completeness goes like a leit

[Continued on page 8]

Academy Expels a Member for First Time



"Clydesdales," by Stephen Bransgrove. Awarded the Speyer Prize of \$300 at the 108th Annual of the National Academy, 1933.

For the first time since its founding 108 years ago the National Academy of Design has seen fit to expell one of its associate members. To Stephen Bransgrove, 34-year-old Australian painter, goes this doubtful distinction, for "conduct considered 'prejudicial to the Academy'" and as a warning to the general art world "of the practices employed by this artist so that further frauds may be prevented."

A resolution of expulsion was passed unanimously by the academy's council at a special meeting on Dec. 3. It accused Bransgrove of copying the works of other artists and exhibiting them as his own; of selling for 60 guineas a painting which in reality was a copy of a painting executed for a Maxwell House coffee advertisement by Haddon Sundblom, American commercial artist; and of selling to the National Gallery, Sydney, as an original a direct copy of a painting by H. Septimus Power. Bransgrove was notified to appear within a month to stand trial. When he failed to appear, his expulsion followed automatically.

It is charged that even the painting that won for Bransgrove the Speyer prize in 1933, "Clydesdales," was not an original but a copy of a fellow artist's ideas. The Ellin P. Speyer prize of \$300 is annually awarded at the Academy's spring exhibition for the best painting of animal subjects. It was because of "Clydesdales" that the artist was elected an associate member, being proposed by such leading artists as Eugene Higgins and the late John Noble. The seven necessary signatures were obtained with little difficulty and his election was assured.

Few of Bransgrove's fellow academicians knew him well. Henry Rittenberg, who painted his portrait as part of his admission to the academy, recalls him as "an unusually pleasant man." Mr. Higgins describes him as "a pleasant and likable fellow." Others, according to the New York *Herald Tribune*, remember that he was extremely touchy about having his paintings 'photographed.'

Members of the council who voted to expell Bransgrove were Jonas Lie, the president, Hobart Nichols, John Taylor Arms,

Charles C. Curran, Henry Rittenberg, George Elmer Browne, Albert P. Lucas, F. Ballard Williams, Henry Prellwitz, Edward McCartan, Gifford Beal, F. Luis Mora and Charles S. Chapman.

Shocked by the results of the six-month investigation, Jonas Lie announces that he will demand immediate tightening of admission restrictions. In the future an admissions committee will investigate the personal character of artists seeking membership. "I'm in favor of tightening up our membership regulations," said Mr. Lie. "I've always felt that we took it too casually. We can't be too careful for the future of the academy."

Bransgrove's troubles began last year when he entered "Easy Heights" in the 1934 spring exhibition of the academy. Represented as an original work, it portrayed a hunter and a young woman resting on a hilltop, with five setters in various attitudes reposing around them. One day a New York artist, whose name is withheld by the academy, sauntered through the exhibition. Stopping before Bransgrove's contribution, he vaguely remembered having seen the painting before, as a colored reproduction in "Table Talk," an English magazine. An investigation of back numbers revealed that "Easy Heights" was identical in composition and conception with "On the Moor" by H. Septimus Power, there reproduced, and that the original was in the National Gallery at Sydney.

Mr. Lie wrote to J. S. MacDonald, director of the gallery, and received this reply: "Your letter concerning Stephen Bransgrove to hand. This man has just been doing here what he already has done in New York. I inclose cuttings from a newspaper which will explain the matter to you. The photographs which you sent me consist of one from the original by H. Septimus Power; one of a copy of it and one of a copy of another by the same painter. Both of the originals are in the National Gallery, Melbourne, in the State of Victoria. The first is called 'On the Moors' and the second, I think, is called 'Noonday (or Midday) Rest.'

"This is the one from which, or from a

Goelet Library

Perhaps the last of the great American libraries formed in the nineteenth century that will ever be dispersed at public auction is the collection of the late Ogden Goelet of New York. Part I will go on exhibition at the American Art Association-Anderson Galleries, New York, on Dec. 27, prior to being sold on the evening of Jan. 3 and the afternoon and evening of Jan. 4; the remainder of the library will be sold later in the season. Both Americana and first editions of nineteenth century English and American authors constitute this famous library, which absorbed many significant collections of the last generation.

Documents from colonial times include the original manuscript of General Benedict Arnold's expedition to Quebec in 1775, a journal of army life during the revolution, and a note left by Arnold at West Point when he fled to the British on hearing of the capture of Major Andre. A singular item is a set of 42 original editions of the annual reports sent by the missionaries in New France to the head Provincial of the Society of Jesus in France from 1632 to 1672.

There are literary monuments of the early days, as well. A series of thirteen pamphlets are concerned with the so-called New Hampshire grants, the Vermont-New York boundary. Mourt's "A Relation or Journall of the beginning and proceedings of the English Plantation settled at Plimoth in New England," was published in London in 1622. Increase Mather's "A Brief History of the Warr with the Indians," Boston, 1676, and his "The Wicked mans portion," 1675, are very rare. One of the first two books printed in Florida, "The case of the Inhabitants of East Florida," St. Augustine, 1784, is an interesting item.

The Cruikshank collection embraces many originals in addition to fine copies of the artist's published works. Dickensiana boasts a splendid collection of original water colors by "Phiz" (H. K. Browne), more than fifty autograph letters, first editions and presentation copies of the novelist's writings. Thackeray seldom enters the lists, but the Goelet library contains drawings and autographs in addition to fine editions. Original water color drawings by Thomas Rowlandson appear.

Color plate books include Egan's "Finish to the Adventures of Tom, Jerry and Logic," more than 800 original colored impressions of caricatures by James Gillray; Everett's "English Caricaturists and Graphic Humourists of the Nineteenth Century," London, 1886, extended from one to nine volumes by the insertion of hundreds of caricatures.

reproduction of which, 'Clydesdales' was copied. The treatment of the copies, judged from the photographs you sent me, is quite different from that shown in those he (Bransgrove) tried to impose on the society with whom he exhibited here. I do not think he made them himself, but hired some one to do them for him. He is now in terror of being jailed and may be yet. I shall see the Consul General for U. S. A. about the whole matter. However, as it now stands, Bransgrove has shown in New York copies of the work of H. Septimus Power and in this city, Sydney, has shown copies of work done by American painters. None of the work shown is original and my firm belief is that not he but some one else made both the New York and Sydney copies."

Meanwhile, Bransgrove's whereabouts remain unknown and Rittenberg's "Portrait of Stephen Bransgrove, A. N. A." reposes in a New York warehouse waiting to be returned to its painter.

Chicago Annual

Conflicting criticisms greeted the annual exhibition of the Chicago Society of Artists, being held in the Michigan Square Building. Eleanor Jewett of the Chicago *Daily Tribune* described it as "a gay and diversified show." Ernest L. Heitkamp of the Chicago *Herald and Examiner* termed it "the best exhibition ever staged by this group," while C. J. Bulliet of the Chicago *Daily News* was not at all happy with the collection, finding "a new low in 'progressive' art. Most of the exhibitors have frozen in the tracks they impressed on the highway of art several years ago. . . . This annual is pretty dull, but this year the artists seem to have outdone themselves in that direction. The membership is largely a slice of the old Non-Jury membership, but a jury show operates, and when a juried show is dull you can always lay it on to the jury."

However, Mr. Heitkamp was just as enthusiastic as Bulliet was disapproving: "I have never known the group to have been so clearly and thoroughly represented in any one show before. . . . Here we are now with a good show; or rather here we are with a show that I think is unusually good. To me it is remarkable that this good show comes when the economic condition of the artists is as bad as ever it could be. There are courage and steadfastness to ideals and strength of purpose and, very evidently, sincerity of opinion behind all this work."

"The Chicago Society of Artists," wrote Eleanor Jewett, "has had a sub-rosa character of being intensely radical. It was not shouted from the rooftops, but there was a good bit of whispering in the basement; back of cupped hands this member and that was heralded as futurist, cubist, surrealist, or what not. The society still maintains its individual characteristic, but over its differences has been flung the cloak of respectability. The artists are not our radicals any longer; they are painters working for definite goals."

In the awards Malvin Marr Albright received the gold medal for "White Shutters." The silver medal was won by Rifka Angel with "Harvest," and the bronze medal by Kathleen Blackshear with "Dance at the Bridge." Honorable mention was given to Fred Biesel, Paul Kelpe and Clara MacGowan.

Honors Divided

The first prize of \$100 at the ninth annual exhibition of the San Francisco Society of Women Artists was divided between Dorothy Duncan for the canvas, "A Little Girl Reading," and Ruth Cravath for her stone carving, "Torso." First award in water color went to Helen Forbes for "Roundhouse Under Snow." Honorable mentions were distributed as follows: Marian Simpson, "Houses, Guanajuata," a tempera; Claire von Falkenstein, "Pipe City," a drawing with color; and Anne Bailhache, "Fog in Carmel," a water color.

H. L. Dungan, critic of the Oakland *Tribune*, came to the conclusion "that the exhibition was calm in color and in art, that it was not bad but not too good, that the jury of selection had been kind, that the prize awards were fair enough and that the male artist need not worry. There are many fine things in the show by sincere, hard-working artists. There are a number of other things that lead to the impression that some of the artists are merely part-time dabblers, struggling to express some undefined emotion in a language with which they are unfamiliar. Men get that way too."

"Badger Salon" Has Debut at Madison



"Portrait Patterns," by Arthur N. Colt. First Award of \$75.

Modelled somewhat after the manner of the now famous Hoosier Salon, the "First Wisconsin Salon of Art" has just completed a most successful "run" in Madison, previous to being shown at such other Wisconsin cities as Beloit, Fond du Lac, Portage and River Falls. "The Wisconsin Union," the all-inclusive organization of University of Wisconsin students, is sponsoring the salon, an exhibition open to any artist living in the state. Inasmuch as this is the initial effort of the Union along these lines, the exhibition drew a surprising number of entries—275 oils, water colors and prints. Of these, 100 were hung, representing 67 artists.

The show is distinctly American and local in its scene. Two of the prizes were given to works with a sharp satirical comment on American life. First award of \$25 in water color went to Santos Zingale for his "Memorial Day Parade." The Madison *Capital Times* describes the painting:—"Memorial Day Parade" illustrates an aged World War veteran, vender of ice-cream bars, quietly watching a parade of young soldiers, a minister and a group of orphans, while he remains on the side lines, a mute testament to the complete isolation and tragedy of his case."

The graphic prize of \$25 went to Al Sessler, of the Layton Art School. Mr. Sessler's prize-winning effort is a sombre depiction of contemporary unfortunates waiting for aid, satir-

ically noticed in the title, "N. R. A." Arthur N. Colt, director of the Colt Art School, received first place and \$75 in oil painting for "Portrait Patterns." Robert von Neumann, describing it in the Milwaukee Journal, says:

"It is a complete departure from the former impressionistic scientific color approach of Professor Colt. It shows a strong tendency for form play and color harmony. The blues and violets and purples and greens that he has been in the habit of using have been abandoned in favor of velvet blacks and rich browns played against fine local flesh tones. His work in the exhibit is modern, if by the word one means 'good work.'"

The following honorable mentions in oil painting were made: first, Robert von Neumann; second, Carroll Bailey; third, Charles Le Clair. Honorable mentions in water color: first, Charles Le Clair; second, Willi Anders; third, Victor Volk. The jury of selection and awards was composed of Grant Wood, Iowa painter; C. J. Bulliet, critic of the Chicago *Daily News*; and Professor Oskar Hagen, chairman of the department of art history University of Wisconsin.

Having established a valuable precedent for the annual "salons" which are to follow, the Wisconsin Union looks forward to even greater success next year, when the importance and worth of these exhibitions to art in Wisconsin will be more widely known and appreciated.

A Medal for Arms' Book

Foreign recognition has been accorded "Hill Towns and Cities of Northern Italy," a book of etchings by John Taylor Arms with text by Dorothy Noyes Arms. It has just been granted the silver medal for the best literary work of Italian tourist information, by the Italian State Tourist Department.

Potter, Sculptor, Is Dead

Nathan Dumont Potter, American sculptor, died on Dec. 1 of a heart ailment at Old Lyme, Conn. He designed the equestrian statue of General Frederick Palmer at Colorado Springs and the Victory monument at Westfield, N. Y. His father, Edward Clark Potter, modelled the two lions which guard the New York Library.

Nicaraguan Sculptor Brings Indigenous Wood Carvings from Mexico



Polychrome Wood Carving by Roberto de la Selva.

Roberto de la Selva, young Nicaraguan sculptor, who came to the ancient Mexican town of Apizaco, for centuries famous for its wood carvers, and added a touch of sophistication to its native crafts, is holding an exhibition of his polychrome wood carvings and sculpture at the Roerich Museum until Jan. 5. Selva, heralded as one of the foremost exponents of the contemporary Mexican school, uses materials, colors and subjects indigenous to the country in which he lives, literally rooting his art in the peasant life and tropic panorama of the country. His main medium is bas-relief carving on white mahogany, colored with the vivid native pigment "dug out of the soil," the same pigments used for so long by the native carvers for tinting their brilliant walking sticks.

The Literary Digest extolled Selva's mastery of the deceptive wood medium and noted significantly that "it is not wholly unreasonable to suggest that this show will encourage tal-

ented young Americans to put upon wood the scenes around them. Except for some scattered and sadly unsupported craftsmen in New Mexico, Arizona and Southern California, and some of the more able carvers in New England, native workmen have neglected this interesting art. The best of the young craftsmen are so intent, in working in metals, cork, linoleum, glass, and even rubber, that they have forsaken the wood medium."

Carleton Beals, an outstanding writer on Mexican and Latin American subjects, gives a clear-cut and thought-provoking evaluation of Selva's art in *Mexican Life*. He says in part: "The first comparison which the polychrome wood carvings of Roberto de la Selva evoked in me, was that of the bright porcelain bas-reliefs of the younger Della Robbia of the Renaissance. There is a similar freshness, vivacity and enchantment of mood and color; both bear the rich manual impress of the

humble atelier. They are odorous with the perspiration of real life.

"Fundamentally any such comparison with Della Robbia is unfair. De la Selva has come close to creating an entirely new genre, which is given to few artists. He comes close to elevating a secondary art form—though one of the most ancient and primitive—to a primary expression; he gives it new flexibility, mobility and potentiality, and clothes a medium of functional decoration and naïveté in sophistication and universality. He reinforces the belief that the real artist can create an impressive, all-embracing expression out of almost any medium. . . .

"His materials are native—the white mahogany, a heavy, hard but exceedingly fine wood, suggesting virginal purity but also mature perfection, a wood so fine in texture that, despite its resistance, it seems almost as excellent a plastic medium as marble. The colors used for polychroming are the traditional Mexican ground earth colors, warm with the sun and reminiscent of centuries of affectionate utilization, colors close to the rural tradition, to a soil-love as profound as that of China or Italy.

"The content is as ancient as the peasant folk that have patiently survived centuries of exploitation, but as thoroughly modern in treatment, a revaluation of the basic culture in terms of present day revolutionary stirring. Vital rural scenes are given form, projected into a satisfying aesthetic frame, and rediscovered in their specific and universal significances. If he is not tormented by the propaganda flair and brutal determination of Diego Rivera or the soul-malaise of Jose Clemente Orozco, who sublimates race-agonies into communistic mysticism, or the paradoxical inversions of David Siqueiros which create super-realism by emphasis of recessive characteristics and the expansion of miniature into the gigantesque, De la Selva is nevertheless a part of the general Mexican art movement to re-evaluate history, politics, social relationships and aesthetics in terms of social justice and economic liberation.

"Ere long, I predict, we will be speaking, not so much of a Mexican art as of the tropic-highland art of the Americans. De la Selva and his important confreres in the North are part of the same culture and the same tendencies have been given such scope to Sabogal and Blas in the South. Both groups are the spokesmen of what is probably destined to be the greatest plastic contribution to the modern world. It will be a fruition of Indian, Negro and Western European art forms, welded into a cultural synthesis, obeying new but logical contours. There is suggested the possibility of an art more flexible, richer, more universal than anything the future is likely to bring forth in Western Europe or the United States."

Twenty El Grecos

[Continued from page 5]

motif through El Greco's work, reflecting the mind of a man not only complete as a human being, but also, as a philosopher, who mastered the currents of the mind in their most intimate impact. In this way, for the first time in the Western world, he made of painting a free and flexible instrument for the expression of the forces of life, devoid of all theoretical ballast. Remembering many diverse explanations of El Greco's unique art, Malcolm Vaughan of the *New York American*, said: "One declares that he was a late flower of the Byzantine spirit; another, that his was

an erratic genius, bordering on madness; a third, that he suffered from a mere astigmatism, and so on. My opinion is that in the impressionable years of his youth he was stirred by the relics of Byzantine painting which he encountered in his native Greece; but that he put aside these impressions when he entered Venice as a young man and became a pupil of Titian (the aged Titian who said that all colors are included in grey if the grey be luminous) and a devotee of Tintoretto."

Edward Alden Jewell of the *New York Times* points out that El Greco, once called "a Henry Ford of Toledo" by Frank Rutter,

"was not in the least opposed to mass production on standard designs. Since photography was not yet available, he made copies of many, or most, of his paintings, so that a record might be kept. But any work that proved particularly popular and was much in demand went at once, so to speak, into the factory, where it would be duplicated again and again, either by Greco himself or by his assistants."

About the current showing of the twenty works, Jewell remarked: "In none of these paintings can it be said (as we recall his celebrated masterpieces) that El Greco's real artistic stature is more than hinted at."

Stein Again

The Gertrude Stein avalanche of publicity continues, with a few hardy souls struggling to figure out what it is all about and more than a few dismissing the entire performance as a literary hoax. Joseph W. Alsop, Jr., who takes the more serious attitude, gives perhaps the first understandable statement of Miss Stein's objective in his review of her new book, "Portraits and Prayers," in the New York *Herald Tribune*. He writes:

"If my recollection does her no injustice, Miss Stein believes, in brief, that description has outlived its usefulness in writing, and it has been her intention to purge her writing of it.

"Description' in her sense comprehends almost all writing done up to the present, for even the most strictly 'narrative' writing creates an image in the reader's mind, or describes. Miss Stein quite justly argues that hitherto writers have stirred emotions in their readers by establishing a picture or pattern of thought in the readers' minds. The emotion itself is derived, at second hand as it were, not from the words which have made the picture or pattern of thought, but from the picture or pattern itself.

"Miss Stein has decided that this method of communicating emotions is outworn, not so much because the emotions are communicated 'at second hand,' but because she again quite justly believes that memory necessarily enters into the process. The picture that the traditional writer builds up in the reader's mind is necessarily a composite of previous experiences of the reader's. It is a representational picture, and the sole duty of the words which paint it in the mind's eye is to paint it forcibly and clearly. Miss Stein cares nothing for such a representational picture. She does not wish the reader to exercise his memory, to visualize unknown things or concepts in terms of previous experience.

"If I do not misunderstand her, she believes that words can be used in a new way, as if each had its own emotional color, so that a successfully arranged conglomeration of words, whether it makes 'sense' or no, will have an emotional color blended from the colors of each word. As she described what she was doing in her portraits, she has inside her a feeling about Mabel Dodge or Matisse or Picasso which she wishes to siphon directly into the reader's mind. She wishes the reader to 'feel' her people immediately, as she 'feels' them. In effecting the transfer of 'feeling' she does not believe it necessary to recall to the reader experiences similar to her experiences with, say, Matisse. . . .

However, Mr. Alsop believes that "Miss Stein has misapprehended the very nature of words. . . . There can be no abstract composition of emotions from words, for all words that carry an emotional response carry a representational response also." He closes his review on a note of sadness for "any one who knows 'Three Lives' and knows Miss Stein must feel that Miss Stein's change of style was the major tragedy of modern literature."

Meanwhile Miss Stein continues to sponsor a few chosen artists of ultra-modern parentage and *The Journal of the American Medical Association* sees fit to make her the subject of an editorial.

According to the New York *Herald Tribune*, *The Journal* states that Gertrude Stein's writings may be attributed to one of four ailments, unless "the entire performance is a hoax." The ailments:

1. Palilalia: In which the patient repeats

Gertrude Stein Protege Has Show Here



"Portrait of Gertrude Stein," by Sir Francis Rose.

The first New York exhibition of Sir Francis Rose, a protege of Gertrude Stein, is being held at the Marie Harriman Gallery through December. It is explained that Sir Francis, who is also a poet, is not English. His father was Scotch and his mother, French. He has the right to both the Rose and Stewart tartans, the latter clan being the Royal Family of Scotland. He also has the right to wear the Elflingstone and Macallister tartans, as his great-great-grandfather was the Admiral Elflingstone who went to South America and, with Bolivar and Paez, became one of the liberators.

Fourteen of the pictures on view are from the private collection of Gertrude Stein. Different phases of his work are represented, and various influences may be noted, with marks of Picasso, Matisse, Corot and Chirico. In his more individual style, however, he shows a leaning toward fantastic and imaginary groupings, some of which even hint of surrealism.

a phrase over and over, and less distinctly each time.

2. Verbal perseveration: Repetition of a word or phrase from an idea "persisting in the mind to the exclusion of fresh ideas."

3. Echolalia: In which the patient repeats the question instead of giving the answer.

4. Verbigeration: Just plain senseless repetition.

"Those familiar with the symptoms," said the editorial, "are inclined to wonder whether or not the literary abnormalities in which she indulges represent correlated distortions of the intellect or whether the entire performance is a hoax and Miss Stein produces her literary effusions with her tongue in her cheek."

From an early age he has been painting. It is evident that he thoroughly enjoys creating and delving into the realm of fantasy, which so inspired William Blake.

Describing him as "a young man who loves to paint," usually painting that which "needs and likes to be painted," Gertrude Stein said of him: "He is happy when he paints, he paints with both hands, he paints, he just paints. He painted eleven pictures in eight days and do not think that they were not painted, each one was, each one was all painted. . . . Since then he has been painting and as he is a young man coming to be a grown man, he is beginning not only to paint but to come to paint what he is going to paint, and what is that. In a little picture which he has just sent me which is a going on of what he has known of himself he has commenced to know that the inside is outside and that that is true of what he is to paint."

"The Gallery Secession"

The Gallery Secession, 49 West 12th St., New York, opens Dec. 15 under the direction of Robert Ulrich Godsoe who has just terminated his connection with the Uptown Gallery. In addition to the display of work by American moderns, the Secession Studio Club will present contemporary works by modern dancers, composers, writers, and dramatists, thereby hoping to "constitute an aggressive unit for the defence of experiment in art and for resistance to reactionary and nationalistic inclinations tending to dominate the aesthetics of the day." The opening show is devoted to the work of Helen West Heller.

"Two Singing Boys" by Hals in Auction



"Two Singing Boys," by Frans Hals (Dutch, 1580-1660).

Fine English silver of the Carolean, Queen Anne and Georgian periods, an ideal head sculptured in marble by Rodin, antique furniture, prints and paintings, Oriental rugs and other furnishings, will be sold at the American Art Association-Anderson Galleries the afternoons of Dec. 18 and 19. Included are property from the estates of the late Rose H. Lorenz and Ella Hamilton Van Liew.

Notable among the art objects is the Rodin, a head of a beautiful young woman emerging from a mass of undressed pure white marble. It is a signed work. Two important circular dishes, companion pieces by Paul Lamerie, are outstanding in the George II silver. Made in London, 1727, they bear the arms of Petre and weigh 78 ounces each. George III silver forms an extensive group, with coffee pots by Thomas Whiphham and Charles Wright, London, 1764; waiters by Paul Storr, London, 1813; a pair of candlesticks by John Cafe, London, 1753; a small tureen by J. W. Waterhouse, Sheffield, 1803-4; and a helmet-shaped creamer by Hester Bateman, 1785.

The furniture is mainly American and English. Placed at about 1815 is a Duncan Phyfe carved mahogany three-part dining table. From Philadelphia comes an eighteenth century Chippendale carved mahogany scroll-top secretary, bearing many characteristics of Jonathan Gostelow's work. A superb antique example appears in the Oriental rugs, a Jolshagan millefleurs rug, with scarlet field woven with a multitude of minute jasmine and other blossoms. One remarkable matched pair of Persian gold-and-silver-woven silk rugs was brought to America about 1900 by Henry L. Topakyan, former Persian Consul, from an

outpost province in the mountains of Ardelan.

On Dec. 29 the galleries will place on exhibition, for sale the afternoons of Jan. 3, 4 and 5 and the evening of Jan. 4, the collections of the late Charles Stewart Smith and the late Joseph Dowd. The afternoon sales will constitute fine furniture and art objects from both collections. Valuable paintings, assembled by Mr. Smith, will go under the hammer during the evening session.

An outstanding item among the Smith paintings is "Two Singing Boys" by Frans Hals. Described and illustrated in numerous tomes on the old masters and authenticated by such experts as Von Bode and Valentiner, this painting shows a bust-length figure of a singing boy holding an open psalm book in his invisible right hand, while his left is uplifted. He wears a black doublet and a tall black hat trimmed with a feather, beneath which his fair locks fall to his shoulders. Over the boy's right shoulder appears a second figure. It was painted about 1625.

EVELYN MARIE STUART SAYS:

The whole modern movement rests on the preference of newspaper writers for the sensational because it makes spicy copy, and the fact that nearly all writers are more ear-minded than eye-minded. Today writers make an artist's reputation, whereas before it was made by his fellow artists who were really judges of professionalism. Preposterous blunders who never could do anything worth while are fattening on the prominence given freaks.

Thirty Years

Umberto Romano, still under thirty, was accorded a retrospective exhibition at the Worcester Museum of Art in honor of his recent appointment as instructor in advanced life drawing and painting at the Museum School. Already Romano has won wide recognition, for, "not content with standing still and working out a formula in the popular fashion of the moment, he is experimenting continuously with new forms and new ideas. Few painters in America today have the combination of dexterity, color-sense, and craftsmanship with which Romano is endowed," according to Francis Henry Taylor who wrote the catalogue foreward.

Fifty-eight oils, water colors, drypoints and drawings comprised his exhibition. Nancy Burncoat, in the Worcester *Telegram* finds him "particularly happy in bringing about a harmony between a fine modern form of painting and the classic conventions of the Renaissance." Dorothy Adlow, in the *Christian Science Monitor* also feels in Romano "a kinship with Renaissance painters. He displays a rather curious admixture of the debonair, the heroic and the ethereal characteristics found in them . . . deriving unintentionally," in turn, "from their Gothic ancestors, and studying diligently the classics."

Romano studied at the Tiffany Foundation and at the American Academy of Design, where he was awarded the Pulitzer Traveling Fellowship which enabled him to round out his training at the American Academy in Rome. "Versatile, absorbent and prolific," according to Dorothy Adlow, Romano's works reveal his capacity for "receiving ideas and for making them an ingredient of his own style."

Peter Hirsch, from Germany

Peter Hirsch, widely known in his native Germany as a portrait painter, gave an exhibition of his varied talent at the Scarsdale Woman's Club, Scarsdale, N. Y. The exhibition, sponsored by Richard Hellmann, marked the first showing of paintings by Hirsch in this country. Among the paintings which attracted the most attention was a portrait of Pope Pius XI, done from life, and one of the late Paul von Hindenburg. Aside from his portrait work, Mr. Hirsch has had extensive success in the fields of genre and landscape, as well as the depiction of "great moments in history."

The artist, who came to America to paint several portraits in New York, recently completed a tour of the Middle West, travelling as far as Wisconsin. He was particularly fascinated by the Indians, painting Chief Lightning of the Winnebago Tribe and Sunbeam Sky Eagle, "a beautiful maiden of the Ottawa tribe of Michigan."

Fire in Art Printing Plant

Valuable etchings and engravings were destroyed by fire at the Art Printing Studios at Westport, although the plates and presses were saved. Works by John Taylor Arms, Gordon Grant, Earl Horter, Louis Orr and Samuel Chamberlain as well as many color reproductions of Old Masters were in the portion of the building destroyed by flames.

While the loss is most unfortunate, it is compensated in a measure by the fact that the original plates were uninjured. Valuable color presses imported from Leipzig also escaped destruction.

Do You Know That—

Homer D. Martin started painting after only two weeks instruction under James Hart, Hudson River School artist? . . . Claude Campbell, New York artist, "turned in" a false fire alarm, paying \$25 for the pleasure? . . . Ercole Cartotto painted three portraits of President Coolidge and is represented in the Vatican, a rare honor for a contemporary artist? . . . Some years ago Luigi Lucioni did a drawing each Sunday for the magazine section of the New York Herald Tribune? . . . Edwin A. Abbey refused to sit for Thomas Eakins, fearing that "he would bring out all the traits of character I have been trying to hide from the public for years?" . . . George Baer said in an address last week, "Modern painters have forgotten that trees grow out of the earth?" . . . Albert P. Ryder worked for thirteen years on "Oriental Encampment" before selling it to a dealer? . . . Nicias of Athens made the drawings for some of Praxiteles' greatest masterpieces? . . . Titian and Tintoretto painted many of their important paintings with but four colors, yellow, yellow ochre, red ochre and white? . . . The model of the statue of Albert Gallatin by James E. Fraser was approved last week by Treasury Department art officials? . . . Verrocchio taught Leonardo Da Vinci painting, but gave up that medium forever when he realized the superior mastery of his pupil? . . . Augustus Saint-Gaudens studied modelling at the Cooper Union art schools? . . . Many will wish a "happy birthday" to Arthur W. Woeffle, painter, born Dec. 17, 1873, in New Jersey; to Amy W. Wells, painter-etcher, Dec. 21, 1899, Virginia; to C. Jac Young, Dec. 21, 1880, Bavaria; to Mary N. Wagner, miniature painter, Dec. 24, 1875, Indiana; to Frederick Dielman, painter, Dec. 25, 1847, Germany; to Paul Manship, sculptor, Dec. 25, 1885, Minnesota; to Sarah Berman, painter, Dec. 25, 1895, Russia; to Franklin C. Watkins, painter, Dec. 30, 1894, New York; to Frederick K. Detwiler, painter, Dec. 31, 1882, Pennsylvania; to Austin Purves, Jr., director of the Cooper Union art schools, Dec. 31, 1900, Philadelphia?

—M. M. ENGEL.

Tchelitchew and His Art

Pavel Tchelitchew comes to America for the first time this season, but his works in the neo-romantic vein preceded him. Introduced to New York last year at the Julien Levy Gallery, his most recent drawings and canvases are being shown there during December. Born in Russia in 1898, Tchelitchew was first occupied with decor for various theatres in Berlin. His Paris exhibition in 1925 aroused the interest of Gertrude Stein who mentions him in "The Autobiography of Alice B. Toklas." Continuing his interest in the theatre, he has also found time for individual expression.

This year's drawings contain a series of Spanish scenes. A new type of perspective is employed to heighten the dramatic moment of which he is ever aware, according to the "press matter" sent out. Tchelitchew's drawings create the impression of casualness, but there is mastery behind his stroke, the same authority in his color, on the other hand, is vibrant and reveals a feeling for underlying form. At first associated with the post-abstract movement, Tchelitchew is emerging to personal expression, equipped with "sincerity and undoubted technical skill."

Vox Populi Acclaims a Carnegie Marine



"Tropic Seas," by Frederick J. Waugh.

The Carnegie jury may show a leaning toward Surrealism as the latest trend in the kaleidoscopic art world, but the man-in-the-street, when given a chance to express his opinion, continues to stick with his old favorites. The people's choice for the Popular Prize of \$200 in the 1934 Carnegie International is "Tropic Seas" by Frederick J. Waugh, typical of the work of this well known American marine painter. This is the tenth popular prize to be awarded in connection with the International and the first time that the award has gone to a painting other than a portrait or portrait groups.

Each visitor to the exhibition, during a two-weeks period, was given a blank and asked to vote for the painting which he considered the best in the entire show. More votes were cast this year than ever before and there was a greater divergence of selection. The closest competitors of "Tropic Seas," in the order of their preference, were: "Green Pyjamas" by Leopold Seyffert, (American), "Dinner for Threshers" by Grant Wood (American), "Portrait" by Bernard Boutet de Monvel (French), "Bavarian Landscape" by Georg Schrimpf (German), "Portrait of Mlle. Colette de Jouvenel" by Moise Kisling (French), "Jillian" by Gerald Brockhurst (British), and "Miss H" by Kyohei Inukai (American). Of the jury awards, "Bavarian Landscape" by Franz Lenk

and "Enigmatic Elements in Landscape" by Salvador Dali received the largest votes. Neither, however, came even close to "Tropic Seas."

Waugh, at the age of 73, has been represented in practically all the Carnegie Internationals. "Tropic Seas" illustrates fully his skill as a marine painter. The painting is a view of rolling seas pounding against a rugged, rock-bound coast—a favorite subject with Waugh. In it the artist has effectively captured the elusive effect of sunlight shining through green sea water. There is a vigor and clarity about the canvas that suggests the clean, wide sweeps of rocky coast line and brilliant tropical sunlight. Last year the popular award went to Daniel Garber for his portrait group entitled "Mother and Son."

Christmas

Art lovers support THE ART DIGEST because of its decided influence in welding the art world into a cohesive whole,—differing on many "isms" and many points of theory, but cohesive in the sense of upholding art in its fight for a place in a changing world. The magazine accomplishes this because it presents impartially the aspirations, thoughts and plans of the world of art, thereby enabling artists and art lovers to think and act together.

If for no other reason than this, THE ART DIGEST is entitled to the complete support of all individuals and all organizations whose interests belong to art.

Just at this time no more effective support can be given THE ART DIGEST than by diverting as much of your Christmas money as seems appropriate to

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Delighted with Prose

With the increasing popularity of "American Art," *The Argonaut* of San Francisco is bracing itself against the springing up of "contemporary," "local," "neighborhood" exhibits and exhibition rooms. "Not that they are a bad idea," it hastens to say, "only that the sudden discovery of American painting by Americans is as funny as M. Jourdain in 'Le Bourgeois Gentilhomme,' who was delighted to find that he, himself, spoke prose."

Presidential Literature

Among the 200 contemporary books selected by a distinguished committee of judges and presented to President Roosevelt by the American Booksellers Association to supplement the permanent library of the White House are: "Men of Art" and "Modern Art" by Thomas Craven, "The New World Architecture" by Sheldon Cheney, and "Portrait of America" by Diego Rivera.

Irish Museum Shows Portraits by Orpen



"Portrait of Myron C. Taylor," by Sir William Orpen.

Sir William Orpen, famous Irish artist, who died in 1931, is being honored in a memorial exhibition of his paintings and drawings at the Museum of Irish Art in the Ritz Tower, New York, until Jan. 5. Striking and characteristic, the portraits include Myron C. Taylor, Otto Kahn, Solomon Guggenheim, Carroll Carstairs, Samuel Sachs, Paul Cravath and Samuel Harden Church. Most important, perhaps, is the popular portrait of Roland F. Knoedler, which with the unfinished portrait of Woodrow Wilson, offers unusual interest. Edward Alden Jewell of the *New York Times* spoke expressively of this painting which he considers the best painting ever executed by Orpen:

"It is quite possible that Orpen never did anything better than that now familiar one of Roland F. Knoedler, which, besides communicating a true sense of the sitter's personality, achieves real effectiveness as a decorative composition."

Equally interesting are Orpen's portraits of children, sympathetically treated by him with a hint of humor in their eyes and the healthy glow of childhood. Although his drawings are not numerous they make a welcome addition, and are as meritorious as his war paintings. With expert proficiency and with a great talent for probing into the depths of human character, Orpen was also conscious of the sitter in accordance with his surroundings. While some of the portraits are backed by the conventional black drop, others have characteristic settings. Samuel Wellwood and Harold C. Richard are painted in tweeds against a spacious countryside and a sky of scattered clouds.

"Orpen is in the tradition of Sargent, Raeburn and Hals, Velasquez and Van Dyck. He is a direct painter. He is reproduced. He painted what he saw," wrote Carroll Carstairs in the foreword. "He painted what he saw, but he also painted what he felt, and he was capable of great feeling. In that he is unlike the others. With him it was not just a question of the eye and the wrist. There was often something else interwoven into the pattern of the whole, something that was Orpen—his humor, his cynicism, his admiration, his heart. It was not subjective but objective emotion, having to do with the person because of what he had done. Orpen had the writer's ability to dramatize. Indeed he had a talent for writing . . . If you see an Orpen that is a failure, do not blame Orpen, blame the sitter; blame him for just sitting. He failed to qualify; he failed to kindle the artist's eye, and to touch him—his humor and his immense dramatic sense."

Pittsburgh's Singer

Pittsburgh has just had the pleasure of seeing the canvases of William H. Singer, Jr., one of her most distinguished expatriates, who long ago abandoned his career as an industrialist for the quiet beauty of Norwegian landscape. "In this little paradise," he says, "far from the madding crowd, I hope to pass my simple life whilst filling my work more and more with the deep charm and romanticism of the great land of the Vikings."

The landscapes displayed at the Gillespie Galleries reflected the grim majesty of the land of Singer's choice,—were, in fact, a realization of his spiritual goal in recording these poetic harmonies. Consequently, says Penelope Redd in the *Pittsburgh Sun-Telegraph*: "His paintings are as difficult to isolate for comment one by one as passages in a symphony which develop the theme of uninterrupted tranquility into unity."

Singer, himself, continues the musical simile: "Often when I had lost myself in the magic landscape before me, forgetting all other things, I felt the glory of the music of the composers most dear to me, Beethoven, Schubert and Chopin, and with all my love for Grieg I could not fully appreciate him until I had heard his music in the rushing river, the sighing of the wind in the trees and the softly falling snow so beautiful to see and so full of romanticism and mystery. For the first time I seemed to feel how music and this wonderful nature are absolutely one."

Singer's technique is largely his own. Obviously his filial duty was to continue the executive responsibilities which his father had undertaken and which had assured to the Singer family social and financial stability. A few painting lessons were permitted him, under Martin Borgord, a Dutch painter who came to Pittsburgh. But it was not until he was 33 that the merger of Singer-Nimick & Co. into Crucible Steel, in 1901, released him to follow his bent. He went straight to Paris and studied at the Academy Julian for three months. Landscapes of Holland held his interest until the atmosphere of the war led him to seek farther. Appeased, at last, by the tranquility of the Norse landscape, he bought an estate near a small fishing village, Nordfjord, and set about recording his reactions, "blending," as the *Pittsburgh Bulletin Index* says, "all his own turgid mysticism, with the strange half-lights and half-shades of the cold, still North."

Impressionism, a brand of his own devising, serves to capture the "curious damp stillness which clings to the air about his paintings" as no other treatment could. "Doing landscapes exclusively," the *Bulletin Index* adds, "he paints rapidly, usually completes his canvas in one seance, rarely takes more than two. He never retouches his canvases because in a studio he loses his response to open spaces."

Singer has not been in the United States since 1928 when he held a singularly successful exhibition at the Durand-Ruel Galleries, New York. His paintings appeal to critic and laymen alike and they have found their way into important collections both here and abroad. King Haakon VII has decorated him with the Royal Order of St. Olaf. His recent showing in Pittsburgh indicates that he has penetrated further into the mysteries of the North and is even more successful in recording its elusive, fragile beauty. Royal Cortissoz of the *New York Herald-Tribune*, summarizes Singer's genius: "He gets what one feels to be the very spirit of those deep valleys beneath mountains, and he gets it through a process which impresses by virtue of its simplicity."

EXHIBITION OF
RECENT VERMONT LANDSCAPES

by

EDWARD BRUCE

Through December

MILCH GALLERIES

106 WEST 57th STREET, NEW YORK

Invading Britain

How will the British Dominions regard American painting?

When the trustees of the National Gallery in Ottawa petitioned the Carnegie Corporation of New York for an exhibition which might acquaint Canadians with art activities in the United States, the Corporation was eager to comply with the request. Ninety-nine paintings were selected as representative of trends and accomplishments across the border. Since its inception the plan has grown in scope and importance, and the collection will travel to South Africa, Australia and New Zealand.

Because the exhibition will be on a two year circuit, a novel plan has been devised to compensate the artists and dealers from whom the paintings have been borrowed. The artists are to receive a monthly remuneration of one percent of the net price of their paintings, while dealers be given a service fee of ten dollars per painting.

At the direction of F. P. Keppel, president of the Carnegie Corporation, the exhibition of contemporary paintings by artists of the United States was organized by Percy B. Cott, associate curator of the Worcester Art Museum, along the lines of the Worcester first American biennial held in 1933.

Artists represented are: Edmund Archer, A. Everett Austin Jr., Kenneth Bates, A. S. Baylinson, Gifford Beal, Thomas Benton, Theresa F. Bernstein, George Biddle, Arnold Blanch, Julius Bloch, Ernest Blumenchein, Guy Pène du Bois, Louis Bouché, Robert Brackman, Emile Branchard, Ann Brockman, Alexander Brook, Edward Bruce, Charles Burchfield, John Carroll, James Chapin, Clarence Chatterton, Charles Child, Nicolai Cikovsky, John Costigan, John Steuart Curry, Andrew Dasburg, Randall Davey, Davis Stuart, Charles Demuth, Stephen Etnier, Jerry Farnsworth, Ernest Fiene, Lauren Ford, Karl Free, Frederick Frieske, Emile Ganso, William J. Glackens, Anne Goldthwaite, Harry Gottlieb, Marsden Hartley, Bertram Hartman, Eugene Higgins, Stefan Hirsch, Charles Hopkinson, Edward Hopper, Joe Jones, Charles Kaeslau, Morris Kantor, Bernard Karfiol, Leon Kelly, Rockwell Kent, Georgina Klitgaard, Leon Kroll, Yasuo Kuniyoshi, Richard Francis Lahey, Ernest Lawson, Doris Lee, Jonas Lie, Tod Lindenmuth, William Littenfield, Luigi Lucioni, Marian T. MacIntosh, Henry L. McFee, Peppino Mangravite, Reginald Marsh, Henry Mattson, Jan Matulka, William Meyerowitz, Kenneth Hayes Miller, Richard E. Miller, Ross E. Moffett, Hermon More, Joseph Pollet, Henry Varnum Poor, Franz Porsman, Louis Ritman, Umberto Romano, Charles Rosen, Paul Sample, Katherine Schmidt, Henry Shankenber, Simka Simkhovitch, John Sloan, Judson Smith, Moses Soyer, Eugene Sneider, Frances Speight, Niles Snencer, Maurice Sterne, Fred Taubes, Peter Teigen, Allen Tucker, Dorothy Varian, Max Weber, Grant Wood, Charles Woodbury, Marguerite Zorach and William Zorach.

Holiday Cards at the Library

Holiday cards worthy of display as art objects have been placed on view at the New York Public Library with the hope that they may point the way to careful selection of seasonal wares in a field not always governed by the highest aesthetic standards. Christmas greetings designed by such artists as Rockwell Kent, J. J. Lankes, A. A. Lewis, A. Dehn, R. Ruzicka and A. Treidler in this country and Lucien Pissaro and Orovida in England may be seen in the lobby near the Fifth Avenue entrance to the Library.

Who Painted It?—Frans Hals or Roybet?



"The Guitar Player," by An Unknown 17th Century Artist.

Who painted it, and when?

The above representation of a gentleman in a dark outfit playing a guitar has just been purchased by the Boston Museum, although its parentage is debatable. Experts in America and abroad are agreed that it is a remarkably fine piece of work, but they are divided on the identity of the artist, not having even come to an agreement on the school to which it belongs.

The painting was formerly attributed to an unknown artist designated as the "Maitre de Ribaucourt," but this attribution has long since been discarded by experts familiar with the work. A painting by Maitre de Ribaucourt in Brussels is described as "charming, sentimental, and rather weak." Boston's painting is, above all, direct and forceful.

Some authorities have said it was by Van Dyck, another has claimed it for the Spanish School, and yet another calls it Flemish. Mr. P. Lapis Lazuli, THE ART DIGEST's own expert, wonders if Roybet, who gazed so long on Frans Hals, could have had something to do with its creation. George Harold Edgell, director of the Boston Museum and curator of paintings, says: "The fact remains that the painting is one of extraordinary distinction and time and study will probably reveal who the master was."

"The Guitar Player" has a considerable pedigree and can be traced back as far as 1772. It was at one time owned in the collection of Prince Lucien Bonaparte and was later owned by the Earl of Northbrook. The museum has set itself the task of identification.

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PAINTINGS

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New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST, is calculated to lift the critic out of a regional morass. However, to get quoted in this department, he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the New York critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

Edward Bruce's "Growing Power"

Edward Bruce's exhibition of recent work, at the Milch Galleries, during December, was acclaimed by the critics. His Vermont landscapes were commended in enthusiastic outbursts of appreciation. Most of the reviews dealt with Bruce's "maturity of expression," his developed "poetic attitude," and his "deeper, richer palette." "As ever," wrote Howard Devree in the *Times*, "simplification and clarity are among the dictates of the gods of Mr. Bruce's brush. And it is all very American. . . . Austere, even intellectualized in both design and palette, these paintings reveal growing power and newly gained freedom; and several of them effect a more emotional statement than the artist permitted himself in much of his earlier work. They are less definitely patterned, less mural in feeling but even surer in their mood and dominant appeal."

It is the best showing of Bruce's work up to date, according to Margaret Breuning of the *Post*: "New England reserve is proverbial, yet it appears to have awakened a richer color sense and a greater depth of emotional content in his work. These Vermont farmhouses lying in the serenity of green valleys that are bounded by mountain walls seem to have been conditioned in some mysterious way by the flow of human life through them so that they attain a distinct personality of their own. There are evidenced in them the qualities of sturdy independence, of closeness to the soil, of stability of character that form the armature of New England life and character. It is this human interest which endows so many of the landscape canvases with an emotional warmth."

"The hills of Vermont," said Royal Cortissoz of the *Herald Tribune*, "have a kind of tempered majesty. They are often sufficiently imposing in height but their gradually sloping contours and their sylvan investiture cause them to stop well this side of awe-inspiring grandeur. Their appeal is that of a certain endearing simplicity. Edward Bruce captures this with considerable adroitness."

Malcolm Vaughan of the *American* found an intensified poetic approach in Bruce's recent work, made more evident by his interpretation of landscape beauty "according to the rhythm of its forms. . . . The recent development reflects more maturity of thought and more refinement of purpose; in brief, a higher plane of artistic consciousness."

Helen Appleton Read of the *Eagle*: "Bruce's

predisposition for simplification of form, which carries with it a quality of serenity, would naturally find the Vermont landscape sympathetic subject matter. Clarity, simplicity, serenity are concepts that seem especially applicable to Vermont, and Mr. Bruce has been sensitive to this quality and successful in conveying his reaction to canvas."

Landscapes by an English Artist

Landscapes of London and New York by Ian Campbell-Gray, English painter, on view at the Reinhardt Galleries, offered to Howard Devree of the *Times* "some of the most finished and delightful paintings it has been my good fortune to see this season. . . . Most of the work is in relatively low key, very smooth and fluent, and with much use of live grays and blues. It must not be interpreted as a criticism of the artist's originality when it is said that the visitor to the exhibition may note at once that Mr. Campbell-Gray quite obviously admires Boudin's oils and Turner's water-colors. . . . This is painting with a decided but not slavish respect for tradition, tempered with a certain bold and sometimes almost postery modernism."

Calling it a "charming show," Carlyle Burrows of the *Herald Tribune* said: "There is nothing pretentious about his work, which is usually carried just beyond the sketch stage; but it is handled with such nice freedom, and shows such feeling and taste for color that every little canvas is a delight in itself."

"A Facile and Energetic Talent"

When after a year's work in Greece in conjunction with her Guggenheim Fellowship, Angna Enters showed a large group of paintings and drawings at the Ehrlich-Newhouse Galleries, Carlyle Burrows of the *Herald Tribune* found "a facile and energetic talent for drawing and water color. . . . Miss Enters turns out these studies with evident great ease, and rarely encounters a subject which she cannot deftly dispose of, whether in translating with imagination the spirit of a classical theme, or embroidering it frankly in a mood of playful fantasy. Several water colors cleverly adapting the ideas of the surrealists are especially amusing."

According to Edward Alden Jewell of the *Times*, "It is the tiny drawings made in Greece that, artistically, bulk largest. Many of these are exceptionally fine. So, likewise, are several of the pictures in water-color, a medium in which this talented and original artist feels very much at home. Less successful, by a good deal, are the oils."

"Competently and Conservatively"

The first American showing of Maximilian Vanka, Yugoslav artist, at the Marie Sterner Galleries brought a good response from the critics. In the judgment of Henry McBride of the *Sun*: "Vanka paints competently, conservatively and shuns great emotional outbursts." Best of all, Edward Alden Jewell of the *Times*, liked "the delightful little genre pieces, 'Sunday Afternoon' and 'Tight Rope

Walker.' For this sort of thing Vanka would seem to have a real flair, and it is to be hoped that he will devote more of his time to such subjects in the future."

Carlyle Burrows of the *Herald Tribune*, noted in the "Lady in Blue" "a Goya-like dignity, and there are two charming studies of festive crowds and performing acrobats which even more brilliantly recapture the open-air mood of the Spanish master. Except for his landscapes, which are fresh, spirited and contemporary in style, Vanka might be rated a thorough traditionalist. As it is, he seems bent on developing in them a new and individual outlook."

Smith, Marine Artist

Frank Vining Smith, Boston marine artist, is showing 16 ship pictures at the Schwartz Galleries that will appeal particularly to men. The artist, quoting Melville Upton of the *Sun*, "is enamored of the ships of other days—the days when everything depended on wind and weather, plus seamanship, of course. Before his canvases you have the feeling that he knows a ship, not only as her builders knew her, but as she will meet the seas under any conditions."

Smith has been called a sailor's painter. "That," explains Malcolm Vaughan of the *American*, "is because his seas are true and his boats have the air of actuality which wins a sailor's respect. Yet he will not suffer his art to be held down, photographically, to the facts of masts and tackles or details of the hull."

"To him the main thing is the loveliness of a sailing ship as she rides the seas, and his chief 'problem' is her environment, which is to say the sort of sky she is running under, the type of water she is sailing and the kind of wind in her canvas. He does it all with verve and vigor, producing first-rate pictures that are much beloved by those who enjoy marine painting."

Dora Lust, Back from Mexico

Dora Lust, recently returned from Mexico, held an exhibition of paintings of native Mexicans at the Delphic Studios. To Carlyle Burrows of the *Herald Tribune*, her portraits of native types, "picturesque figures of the streets and market places, are painted with marked breadth of style, so much so that they leave the impression of being vigorous sketches rather than compositions of complete pictorial quality. They are, nevertheless, very competent in execution."

Malcolm Vaughan of the *American*: "It is true that the pictorial aspect of Mrs. Lust's work is unhackneyed. Yet one cannot add that her artistic aspect is uncommonly fresh. Her painting is, in its way, competent enough, displaying as far as it goes a deft skill and good taste. The trouble is she does not show enough penetration or subtlety, whether in the characterization of her subjects or the solution of her artistic problems."

"A number of her canvases may be considered more important as colored drawings than

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as oil paintings. The reason is not far to seek. Mrs. Lust is a gifted draughtsman who happens to express her emotions more effectively in drawing than in color or texture or design. One might say that her drawing is so much more spirited than the rest of her art, that it runs away with her pictures."

An Argument of Arrangement

Vera White, a water colorist, who specializes in flowers, is exhibiting at the Durand-Ruel Galleries until Dec. 24. She selects for her subjects exotic orchids, chalice lilies, as well as the garden variety of flowers. "The papers sparkle with light and charm," wrote Emily Genaur in the *World-Telegram*.

Besides being "spiritedly decorative," in the opinion of Edward Alden Jewell of the *Times*, the water colors "argue arrangement. In some of the pictures small vases of tightly bunched blossoms are surrounded by much white space. In others large intricately patterned arrangements cover the entire surface."

To Carlyle Burrows of the *Herald Tribune*, Miss White is "a daring colorist, and her still life arrangements are especially vivid, though somewhat complex in composition. . . . Though essentially conservative in her approach, Miss White shows a tendency to modernize her work, and one flower study achieves a fair resemblance to the subtle style employed by John Marin."

A Puzzling Russian, Grigoriev

There is paradox in the painting of Boris Grigoriev, Russian artist, exhibiting at the Georgette Passedoit Gallery until Christmas. Howard Devree of the *Times*, who made this notation, further remarked on the artist's work: "The chief paradox lies in the seeming spontaneity of these pictures, with close examination bring out their meticulous construction and careful brushwork. The large family group, with bread and radishes on the table before them, is especially lovingly wrought, with calculated textures and striking use of deep rich hues—almost old-mastery in its total effect. Portraits of a Basque and of the artist's son—the latter a veritable young pagan deity—are fresh and convincing; and a still-life with rough-skinned wild oranges is a striking bit of color. An outstanding group of canvases."

The "colorful" examples offered led Carlyle Burrows of the *Herald Tribune* to describe the show as "a rather varied performance, with the highlights centering on the portrait of Maxim Gorki, a distinguished but already well known work, and the landscapes, which are informal but spirited in style."

Sarah Hanley's Flower Pieces

Sarah E. Hanley, long associated with the late Louis Comfort Tiffany and his various art projects, having been assistant director of the Foundation from its inception until after his death, just closed her third exhibition at the Grant Galleries. Flower subjects dominated, and it was of these that the critics spoke most highly. Melville Upton of the *Sun* described them as being "carefully and knowingly painted."

"Her flower pieces," remarked Margaret Breuning of the *Post*, "are the most successful of the paintings shown, displaying inventiveness of design as well as sympathetic appreciation of the character of all her floral portraits." Carlyle Burrows of the *Herald Tribune*: "Her flower pieces are the most successful of the paintings shown, displaying inventiveness of design as well as sympathetic appreciation of the character of all her floral portraits."

Academy Holds Its Second Historical Show



"Landscape with Sheep," by George Inness (1825-1894).

The second of a series of three commemorative exhibitions of the work of deceased members of the National Academy of Design is being held in the American Fine Arts Galleries, New York, through December. The present installment, including 42 works, covers the period from 1865 to 1900, and forms only a part of the 1,356 canvases of the Academy's permanent collection, never publicly exhibited.

Differing from the first showing, recently held, which dealt with work that dated from 1825, the year the academy was founded, to 1865, this exhibition is more diversified. Landscapes, portraits, sculpture and "fancy" paintings are included. Noteworthy among the portraits are works by George Baker, Henry Loop, Thomas LeClear, Oliver Lay, Platt Ryder, James Bogle, Benjamin Reinhart, and Edwin White. The sculpture on view is by Augustus Saint-Gaudens, J. Scott Hartley, Launt Thompson, Charles Calverly, Olin Warner and John Quincey Adams Ward.

Because the subject matter is more varied,

Edward Alden Jewell of the *New York Times*, found this exhibition more interesting. "Whereas the first group was restricted almost to portraits," he wrote, "many of which proved extremely dull, the current affair is well supplied with landscapes, by such artists as Alexander Wyant, George Inness, William L. Sonntag, Richard Hubbard, William Hart, Louis Mignot, Frederick Church, John Casilear, Jasper Cropsey and John F. Kensett. Several of these men were prominently identified with the Hudson River School, Wyant and Inness representing slightly subsequent developments.

"Again and again the artists of this general period are found experimenting with problems of light. They dearly loved to grapple with sunset skies, notwithstanding the fact that, probably through the ages, people have exclaimed: 'This is a picture no artist could paint!' And often these boys acquitted themselves very creditably indeed, encouraged, as they were, by widespread approval of scenes that forte-pedaled the 'picturesque.'"

Cincinnati Annual

A barometer of American artistic activity is Cincinnati's fifth annual juryless exhibition of work by artists of the vicinity. Oils, water colors, graphic and decorative arts are included in the show, which embraces any artistic achievement which its creator wishes to display. It is the policy of the Cincinnati Art Museum to foster all forms of expression. Curiously enough, the exhibition as a whole is remarkably well balanced.

To Mary L. Alexander of the *Cincinnati Enquirer*, "The juryless exhibit fully illustrates the varied interest and technical approach of the artist and has all the elements that make for popular appeal; there are modern things that stir your interest, exciting things that may shock the stand-patters; there are things along the line of the New Realism, dramatic things that make one ponder, and amusing themes that will draw a chuckle; then there are those pure realists that are always with us—those artists that give us a topographical landscape . . . all are there in this free-for-all exciting display."

Among the 119 artists represented are many who, with their academic training but recently in the background, are already striking out along creative lines of future promise. Each

year's "Juryless" substantiates Cincinnati's claim to prominence as an art-conscious community. Not only is there an awareness of the principles of artistic organization, but from the collection there emerge several individuals who give promise of maintaining the high tradition which has brought many Cincinnati artists general recognition in the field of art.

Carnegie Attendance, 137,805

Attendance at the 1934 Carnegie International, which closed on Dec. 9, totaled 137,805, the third largest figure the history of the exhibition and 5,000 in excess of last year. The European section is being sent to two other cities. The Baltimore Museum of Art will be host from Jan. 1 to Feb. 12, the San Francisco Museum of Art from March 14 to April 25.

Twenty-five of the paintings had been sold at the close of the Pittsburgh showing.

Gerald L. Brockhurst, English painter and etcher whose "Jillian" and "Yggdrasil" in the 1934 Carnegie International, and portrait of "Henry Rushbury" in the permanent collection, have attracted considerable attention, is exhibiting seventy-six prints which reveal his graphic activities since 1914. The Brockhurst etchings are on view until Jan. 20.

Lifting Art Worry from the Intelligensia



"The Black Hat," by Adolph Borie.
Acquired by the Whitney Museum.

The inaugural exhibition of the New Gimbel Galleries of Contemporary Art in Philadelphia, comprising the paintings and prints by Philadelphia artists included in the Second Regional Exhibit of the Whitney Museum, has taken on national interest. In the opinion of some it is an event which transcends local boundaries. Dorothy Grafty, critic of the Philadelphia *Record*, saw in this inaugural signs of changing conditions in the world of art—the first rays of a dawning day when the men and women who do the world's work in businesses, factories and stores will take the place of "wealthy parlor intelligensia" as patrons of the arts. Miss Grafty:

"Those who have their fingers on the pulse of the American art market find that it requires a stimulant. The number of potential purchasers has increased, but there seems to be no adequate machinery to link art product and prospective customer. Furthermore, the new but timid enthusiast has nothing in common with the plutocrat whose open purse-strings brought a wealth of old masters and Nineteenth century European paintings to reside permanently in American museums. Many of tomorrow's art buyers are not even gallery habitués. How, then, can they be brought within the charmed circle?

"The answer is simple, yet radical. The art of today and tomorrow must be a people's art, not created consciously as such, but becoming such because in all honesty it can be nothing else. Once the artist realizes that his chance to sell is vested not in the special

privilege of wealth, but in the modest yet intelligent budget of men and women who are doing the world's work in professions and businesses, in factories and stores, much that has been fogging the art issue and teasing cash from the pockets of wealthy parlor intelligensia will give place to a wholesome enthusiasm for life as we all know it.

"The art weathervane is a sensitive instrument, but those vitally interested can read it cleverly. Art organizations which know that purchase is one way to opportunity, and which long to bring about a wave of creative art development in this country, are feeling out markets to tap hitherto latent sources.

"American department stores have not been slow to analyze and foster new opportunities. The Public Works of Art exhibition held last spring in Philadelphia was staged through courtesy of the Wanamaker Store in the Lincoln Liberty Building. It reached a lay public in the heart of the business section. Following this beginning, the store this fall inaugurated a Regional Art exhibition of its own, thus bringing art within easy reach of the shopper.

"Now comes the opening of a series of galleries in the Gimbel Store, where works produced by Americans, and especially by Philadelphians, will have public outlet . . .

"The movement of which the Gimbel Galleries is a part, presents the changing order of the art world, an order in which Mr. Average Purse will begin his reign over the art future of America. What he likes, what he buys,

Besnard Dead

Pierre-Albert Besnard, French artist who astonished critics with his versatility, died in Paris on Dec. 4, aged 85. He was at home with oil, with water color, and with pastel, as well as with the etcher's needle, and could do landscapes, portraits, figure compositions and mural decorations with equal facility. Always a puzzle to the critics, Besnard could change his style at will, and there are few personal peculiarities in his work which proclaim the identity of the artist. It is said that he "did all things creditably," but he is best known for his decorative panels for the Sorbonne, the Theatre Francais and the Hotel de Ville.

Since 1919 Besnard had held the position of director of the Ecole Nationale des Beaux-Arts, and thus had charge of the state school of art, the stronghold of conservative influence. He was also president and one of the founders of the Salon des Tuileries. He is represented in the Luxembourg by five works, among them "Nude Woman Warming Herself" and "The Port of Algiers in the Twilight." His painting, "Near a Lake," is included in the permanent collection of the Art Institute of Chicago.

Besnard was born of a family of artists, his mother having been a prominent miniaturist and his father a pupil of Ingres. The New York *Herald Tribune* notes that though he showed an aptitude for drawing and composition from his childhood, and eventually studied under Cabanel, a neo-classicist then at the height of his fame, Besnard was not considered a very promising artist, and until he won the Prix de Rome in 1874 with "The Death of Timophanes," even his companions at the Beaux-Arts are said to have looked upon him as something less than brilliant." In 1883 he won a commission for a series of frescoes for the University of Paris, and subsequently achieved a position of fame among his fellows.

and what, through manipulation of prices, he is allowed to buy, will exert strong influence on the trend of creative endeavor for years to come.

"Those who bemoan the passing of an old order will croak their misgivings, but those who realize that the strength of an art cannot outstrip the appreciation of a people will welcome the new idea and, putting their shoulders to the wheel, will rejoice that, at last, art is to be thrown out of its segregation back into the whirlpool of public life. It will sink or swim in ratio to the quality of its opportunities."

Unlike so many department store "art projects," the officers and sponsors of the Gimbel Galleries are making an alert and sincere effort to help the artists by finding them an outlet, not in competition with the regular dealer, but on the principle that every picture sold makes a new collector. C. Philip Boyer is the director. At a testimonial luncheon given on Nov. 28 in honor of Juliana Force, director of the Whitney Museum, who assembled the exhibition, Richard Gimbel stated that Mr. Boyer's purpose was "to link closer together the contemporary artist of Philadelphia and the art loving public."

Aside from other activities, the Gimbel Galleries are sponsoring a series of radio programs relating to contemporary art. These are broadcast each Monday and Thursday at 3:30 over station WIP. Artists wishing to be included in future exhibitions may communicate with Mr. Boyer at the Gimbel Store, 8th and Market Sts., Philadelphia.

A Memling

A "Madonna and Child," little known but ascribed with certainty to Hans Memling by Dr. Friedlander, has just been acquired by the Cleveland Museum through the Holden Fund, the sixth painting to be added to the Holden Collection. The Virgin and Child, facing front, are posed against a golden background with purple-gray clouds in the upper corners. The under costume of the Madonna is a dark bluish-green, and the sleeve is a rich golden-green brocade. The breast is exposed above her gown. The Child, nude, but enfolded by the Madonna's rose-red cloak, rests upon a green cushion. The Madonna's face is of the type used by Memling in all his paintings—oval, the eyes downcast beneath heavy lids, the nose long, the mouth small.

A striking feature of Cleveland's Memling is the pronounced crackle that appears evenly throughout, together with the almost total absence of retouching. It may be dated about 1485-87. Henry S. Francis, director of the museum, points out in the *Bulletin* that "Memling was not concerned with innovations of style or character; the pleasant serenity of life alone appealed to him. In contrast to the emotion and pain expressed by Roger van der Weyden, Memling was romantic in his efforts, placid in spirit, and had a touch of German sentimentality. His symmetrical composition came probably from an early association with Cologne painting. The appealing qualities of his work suffice to give him a place in Flemish painting similar to that held by Fra Angelico and Perugino in Italy."

Mr. Francis gives the following literary background for Cleveland's new treasure: "The town of Bruges, where Hans Memling flourished and worked, has today an air of prosperous activity, but the character of past centuries remains tangibly in the Cathedral, in the Church of St. Sauveur, and in some buildings dating from the thirteenth century, such as the tower and façade of the famous market hall. In the time of Memling, the Hospital of St. John, which still houses a precious group of his paintings, cared for the poor and needy as it does today. In its heyday, this Hanseatic town was the northern Venice, a maritime center for the wool trade, which brought to its shores not only the adjacent Dutch and German merchants but also Spanish and especially English traders, and in their wake the agents of such Italian bankers as the Medici and Portinari families. British noblemen came there and also the Spanish grandees who in the days of the declining prosperity of Bruges exercised their sovereignty over Flanders.

"The height of Bruges's material prosperity came from the eleventh to the thirteenth centuries, but it was during the leisurely decline of this financial and political eminence, through the fourteenth and fifteenth centuries, that the artistic life of the town gained in importance. At this time there flourished in Flanders one of the most notable schools in the history of painting. The burghers had achieved a leisure in which to indulge their more sensitive fancies, and those wealthy individuals who wished portraits or religious pictures with their portraits as donors and patron saints gave much work to the artists, the earliest and perhaps most distinguished of whom were the brothers van Eyck.

"By virtue of the fact that these two painters were employed by Philip the Good and led a life of luxury in his court, their output was limited; having no financial worries, they could spend as much time as they deemed necessary upon a single piece, and so their work, if small,

Chicagoan's Gouaches



"Skipper Tony," by Iver Rose.

Iver Rose, a Chicago artist, is making his New York debut at the Kleeman Galleries during December with a large group of paintings done this summer in Gloucester. In depicting the local fishermen and the town women in their natural surroundings, Rose added a highly personal touch to a popular theme. His colors are subdued by the absorption of pigment on coarse paper, which is Rose's manner of working. Composition is perhaps his strongest feature and a keen understanding of his subjects, which he finds in the Italian section of Gloucester. Among the 21 paintings on display are men mending the nets, women gossiping in the street, fishermen hauling in a load of fish, or Italian housewives carrying bread to the ovens.

"Decorative in effect, his paintings have yet an underlying sense of reality," Carlyle Burrows remarked in the *New York Herald Tribune*. "The subjects themselves offer no very novel themes for appreciation; but adroit and imaginative handling of composition distinguishes this artist's pictures from the usual factual interpretations of similar subjects."

was always monumental in style. The van Eycks did not have a school as such, their only real follower and pupil being Petrus Christus. The generation following the van Eycks included, with Petrus Christus, Roger van der Weyden, Dirk Bouts, and somewhat later, Hugo van der Goes. . . .

"Hans Memling was the leading figure in the third generation of the van Eycks' followers. Though Memling's origin will probably remain hazy, he is presumed to have come from the region of Mainz in Germany, perhaps from a town named Mömlingen."

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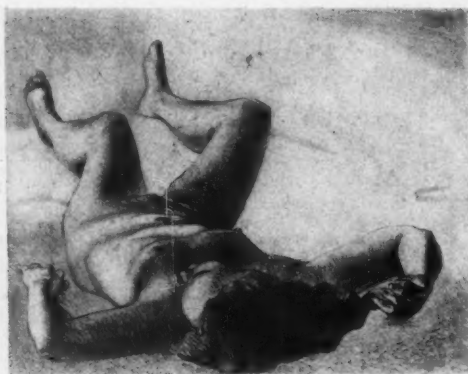
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"Connecticut, Winter," Ernest Fiene.



"Cafe," by Yasuo Kuniyoshi. Reproduced Through Courtesy of Downtown Gallery, as Representative of "Left Wing" Printmakers.



"Stuyvesant Park," Adolf Dehn.

The art of print making as practiced in this country is well demonstrated in the eighth annual exhibition of the American Print Makers, being held at the Downtown Gallery, New York, through December. The ingenious method of selection introduced by the society at its beginning makes the exhibition a spirited event by the addition of new artists of distinction, giving the show each year a new vitality and a new interest for the public. Since its beginning the society has been composed of 12 members. Each year four members are retired and four new ones elected. Every member becomes an exhibitor and may invite two artists to send in prints. Newcomers are welcomed to assist in offering "a barometer of today in art and life."

Every phase of American graphic art and life are expressed, both in artistic and social tendencies. Included among the 36 artists participating are members of the 1934 "exhibition committee,"—Peggy Bacon, Alexander Brook, J. Stuart Curry, Adolf Dehn, Anne

Goldthwaite, Stefan Hirsch, Edward Hooper, Yasuo Kuniyoshi, Charles Locke, Louis Lozowick, Reginald Marsh, Harry Wickery.

What always makes this print exhibition "so peculiarly interesting"—to Edward Alden Jewell of the *New York Times*, is "its spirit of intelligently encouraged modernity. It is the aim of the organizers to show work in etching, lithography and wood-cut that ranges from 'the most conservative to the most radical.' There are, it is true, conservative notes in the present exhibition, but they manage to keep pretty well clear of dead-level academism. On the 'radical' side there is plenty of progressive thought, but, as a rule, this expresses itself in a substantial, serious fashion and without recourse to the meretricious pin-wheel sparklings of mere last-minute mannerisms."

Running concurrently with the print show is an unusual exhibition featuring nine artists who have kept pace with the changing needs of the time by increasing the range of their

creative efforts. The artists are Davis, Fiene, Hirsch, Kuniyoshi, Laurent, Nakian, Sahn, Sheeler and William Zorach. Each artist has a separate unit where a representative painting or sculpture is displayed together with commercial objects. The works shown include murals, architectural sculpture, glass, textiles, wall paper, metals, book jackets, and advertisements.

It is an attempt to demonstrate how artists have adjusted themselves to the economic crisis, proving that the artist can and does apply himself to the practical and fitting use of the object, while bringing the highest standards of original design into the work produced. Art and artists have an important influence in the development of esthetic taste. The Downtown Gallery believes that it is time that concrete recognition be given to the men who create these ideas, and it is hoped that this exhibition, "Practical Manifestations in American Art," is the beginning of a new era for art as a living factor in American homes.

"Ghost Towns" as Themes

Americana worthy of preservation for its historic interest as well as picturesque charm is the theme of Eve Garrison, a Chicago artist attracted by the Colorado mining towns and the Rocky Mountain region. Reminiscent of an important phase in our national development, these towns are for the most part desolate monuments today. The fullness of color in the landscape, the majesty of the mountains and the peculiar quality of the Colorado atmosphere have produced interesting reactions in paint, being exhibited during the month of December at the Denver Art Museum.

Miss Garrison is enthusiastic over this great field for painting American life and early American homes and towns. "I was greatly

surprised to find more interesting material for the painter in these parts than when travelling in Mexico in 1932." She writes of Georgetown, "a Ghost-town with many houses and great big black mountains shooting up on all sides. Everything there, especially Main Street, is very aged, and not a sign of life—Ironton, with but one thousand population where there have been many, and its Red Mountain, which makes a beautiful background . . . the most beautiful in color I have ever seen. It is the color of liquid blood, very soft looking. Ouray outranks Switzerland, even in the verdict of some Swiss who are living there." Silverton should be preserved in its antique form for its historical value, "the people, houses, saloons, old churches should be of vital interest to the artists of the United States."

Grant Galleries Enlarge

The Grant Galleries are located in new quarters at 9 East 57th St., New York, where they have added prints and sculpture, rare books and autographs to their established line of paintings. In charge of this new division is William H. Smith, Jr., formerly vice president in charge of books at the Anderson Galleries.

Portraits, landscapes and imaginative drawings by Georgina Pentlarge are being shown at the Grant Galleries until Dec. 22.

Davis Gets Buffalo Post

Robert Tyler Davis of Los Angeles has been appointed to the staff of the Albright Art Gallery, Buffalo, as educational director, a position previously held by Nora Christensen, and has taken up his duties as lecturer and organizer of the gallery's many activities among the students of Buffalo's schools and colleges.

Graduated from Harvard in 1926, Mr. Davis returned there as a graduate student and a Carnegie Fellow, receiving his M. A. in 1928. The following year he spent in Europe, travelling and studying in France, Italy and England. For the next three years he was an instructor at the University of Rochester and a lecturer at the Memorial Art Gallery there.

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Among the Print Makers, Old and Modern

Illustrators' Show

Originals for illustrations which have appeared in the leading magazines have been exhibited again this year at the Grand Central Art Galleries in New York.

Because much of the fine work does not survive the processes of reproduction, the originals are a far truer indication of the artists' prowess.

Most illustrations are made several times larger than the size in which they appear, thus the exhibition of originals reveals much interesting information in matters of technique and manner.

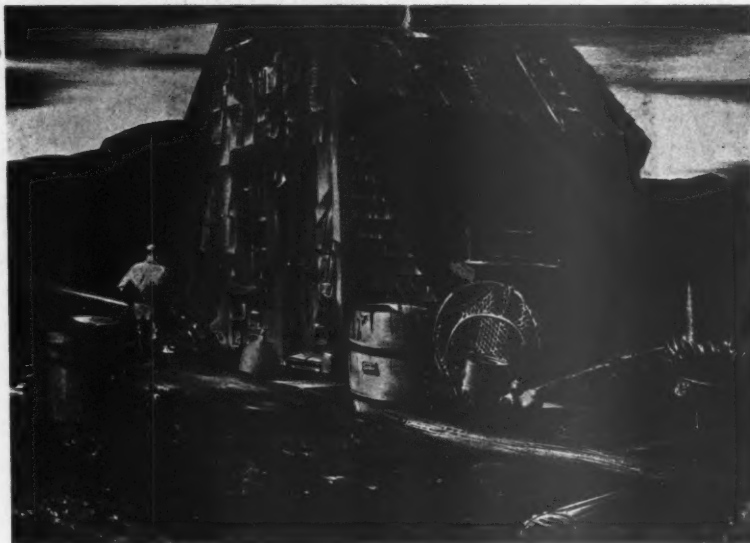
Included in the exhibition were James E. Allen, W. J. Aylward, Cyrus LeRoy Baldrige, Lucian Bernhard, Walter Biggs, Franklin Booth, Arthur William Brown, Pruett Carter, Charles E. Chambers, Charles S. Chapman, Matt Clark, Dan Content, T. M. Cleland, Dean Cornwell, Floyd M. Davis, Gladys Rockmore Davis, Harvey Dunn, C. B. Falls, Maud Tousey Fangel, Anton Otto Fischer, James Montgomery Flagg, Frank Godwin, Jules Gottlieb, Malthe Hasselriis, Emerton Heitland, Peter Helck, Everett Henry, Will Hollingsworth, F. Tempest Inman, Gustav B. Jansen, Rockwell Kent, Clayton Knight, W. H. D. Koerner, John La Gatta, Allen Lewis, J. C. Leyendecker, F. Luis Mora, Wallace Morgan, Carl Mueller, James Wilson Preston, William Meade Prince, Ruth Reeves, Norman Rockwell, Rudolph Ruzicka, Mead Schaeffer, J. Clinton Shepherd, H. J. Soulen, Harley Ennis Stivers, Katherine Sturgis, Harold Von Schmidt, Vernon Thomas, Buk Ulrich, Nura Ulrich, J. Scott Williams, Edward A. Wilson, George Wright and N. C. Wyeth.

A Print Club Competition

Artists throughout the world are invited by the Print Club of Cleveland to participate in a competitive print exhibition which will be held at the Cleveland Museum of Art in October, 1935. This exhibit will be comprised of unpublished prints in any medium. From it a print will be selected by a vote of the club as the Print Club publication for 1936.

For the print selected the club will pay the artist \$500 for the exclusive right to the use of plate, block or stone and the entire edition, which will not exceed 250 impressions. The prints not selected will be placed on public exhibition and sale by the museum. Entry blanks and conditions may be obtained from The Print Club, Box 2081, Cleveland, O. Entry blanks should be returned by July 1; prints must be delivered by September 1.

Wengenroth Takes New Step in Prints



"The Lobsterman," by Stow Wengenroth.

Prints both new and old by Stow Wengenroth, 29-year-old lithographer, whose sensational rise to the highest ranks of American print makers has been closely observed by the art world, are being shown at the Macbeth Gallery, New York, during December. Wengenroth has been working hard to perfect his individual technic which brought him almost instantaneous recognition and made the critics fear that this young artist might be "a flash in the pan." But steadily since then he has kept his footing, solving new problems, improving on the old ones, until today he stands as one of the first representatives in

American lithography. Maine quarries interest Wengenroth, as well as the fishing shacks in Rockport. Also evident in the exhibition is his liking for back yards and country lanes.

In the opinion of Edward Alden Jewell of the New York Times: "Wengenroth lays less stress than before upon supernatural atmosphere . . . This accomplished lithographer (who might advantageously have been included in the present roster of the American Print Makers at the Downtown Gallery) seems to be developing his style without finding requisite any pronounced change in the technique pursued."

College Print Collectors

After a year's moratorium the American College Society of Print Collectors, Rockford, Ill., is resuming activities and expects to resume publishing important plates of well known etchers for its members. The society, founded in 1929 for the purpose of stimulating a greater appreciation of the graphic arts among college students, announces that Charles H. Woodbury, etcher of the sea, and John Taylor Arms, noted for his architectural subjects, have consented to do plates for 1934-35. In addition the society hopes to publish one of Martin Lewis' important plates sometime during the year, and possibly examples by Frank Benson and Rockwell Kent.

This society is a non-profit organization. None of its officers receive pay and none of its prints are sold, being obtainable only through membership. According to Marques E. Reitzel, national chairman, the membership is composed almost entirely of the art departments of universities and colleges.

Like a Shoe or a Shirt

A wealthy woman just taking up art ordered a Louis XV bed from a New York antique dealer. It proved to be so short her husband couldn't stretch out in it. She sent it back, and wrote: "Please send me a Louis XVI bed in exchange."

Exhibition by Instructors

An exhibition of painting and sculpture by instructors in the art schools of New York City will be held in the New School for Social Research, Dec. 17 to Jan. 15. The exhibit is under the sponsorship of Florence N. Levy, Mrs. Audrey MacMahon, Mrs. Cornelius Sullivan, Camilo Egas, Ernest Peixotto, Dan Fellows Platt and Harry Wehle.

Members of the faculties of the Art Students League, Cooper Union, Grand Central Art School, National Academy of Design, New School for Social Research, New York University College of Fine Arts, Pratt Institute and Teachers College of Columbia University have been invited to participate.

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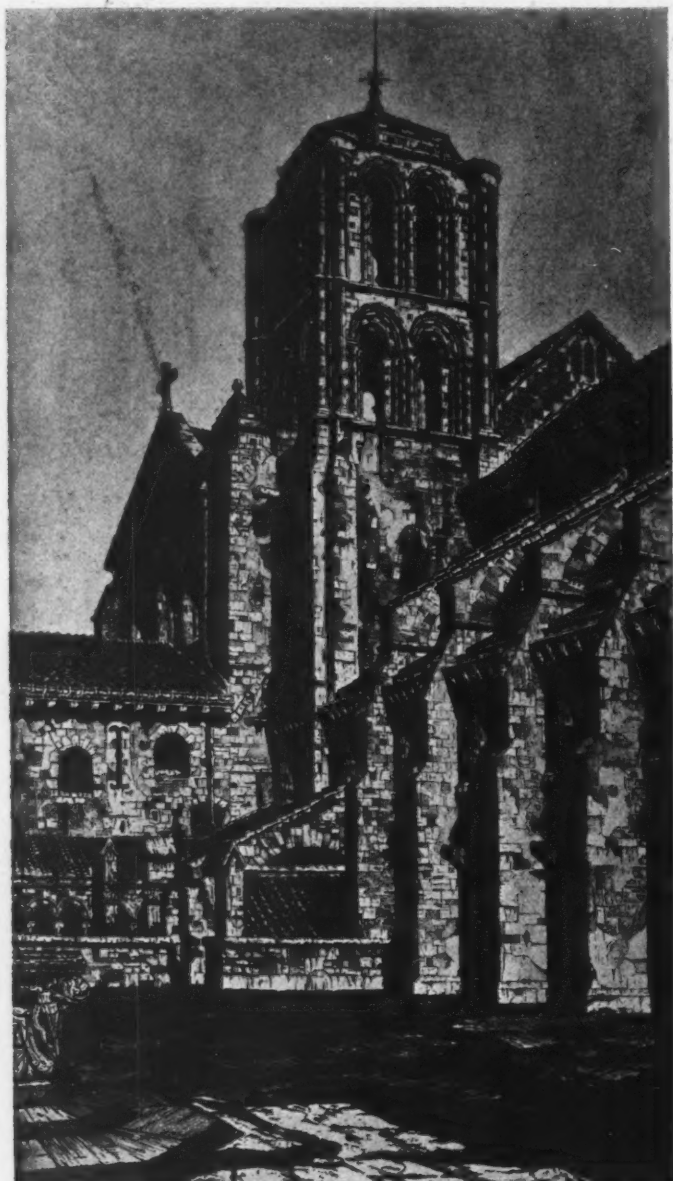
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Among the Print Makers

Exhibit of 100 Prints Illustrates Arms' Book



"Vezelay." An Etching by John Taylor Arms.

A historical exhibition of 100 prints illustrative of John Taylor Arms' "Handbook of Print Making and Print Makers," is being held at the Knoedler Galleries, New York, until Jan. 5. Etchings, dry points, woodcuts, engravings and lithographs illustrate the different mediums from the middle of the 15th century to the present. On the walls of the galleries is a comprehensive survey of the graphic arts as practiced through the various centuries. The exhibition offers a thorough estimate of the contributions of successive artists through each process, each new phase and development.

Dürer, the great pioneer of the art of engraving, is represented by "Christ on the Mount of Olives;" Anthony Van Dyck, who had "perfect freedom and exquisite refine-

ment," has two portraits; five examples by Rembrandt are shown, including the famous etchings of the master's mother and "Christ Healing the Sick;" characteristic prints by Fragonard, Daubigny and Millet make important contributions; Degas and Forain, who claims four examples, are familiarly represented. Other artists holding a prominent part in this expansive exhibition are Haden, Muirhead Bone, James McBey, Zorn, Whistler and John Taylor Arms.

A set of early engravings, carrying the names of Dürer, Holbein, Cranach, Lepère and Bonnet, adequately illustrate the engraving field. In the lithograph section may be found notable examples by Goya, Daumier, Forain, Corot, Toulouse-Lautrec, Degas and Whistler.

Where to Show

[Societies, museums and individuals are asked to co-operate in making this list and its data complete.]

Los Angeles, Cal.

BOOKPLATE INTERNATIONAL—11th Annual Bookplate Association International Exhibition, at the Los Angeles Museum, May 1 to June 1. Closing date for entries, April 10. Open to all. No exhibition fee. Any media. Prizes awarded. For additional information: Mrs. Helen Wheeler Bassett, 739 N. Alexandria Ave., Los Angeles, Cal.

CALIFORNIA SOCIETY OF MINIATURE PAINTERS—18th Annual Exhibition of Miniatures, at the Los Angeles Museum, Jan. 17-Feb. 17. Closing date for entry blanks, Dec. 15. Open to all artists. For further information address: Mary C. Kerwin, Sec'y., Cal. Society of Miniature Painters, 2375 Scarff St., Los Angeles, Cal.

PRINT MAKERS OF CALIFORNIA—International Exhibition, at the Los Angeles Museum, March 1 to 31. Closing date for entries, Feb. 7. Open to all artists. No exhibition fee. Media: all graphic media except monotypes. Awards: gold, silver and bronze medals. Address for information: Ethel B. Davis, Sec'y., Print Makers Society of California, 45 S. Marengo Ave., Room 12, Pasadena, Cal.

San Francisco, Cal.

SAN FRANCISCO ART ASSOCIATION—55th Annual Exhibition of the San Francisco Art Association, at the San Francisco Museum of Art, Jan. 19 to March 3. Work received, Dec. 20 to 29. Open to American artists. Media: oils, water colors, prints, sculpture. Numerous prizes and medals. Address for further information: G. L. McCann Morley, Curator, San Francisco Museum of Art, 800 Chestnut St.

New Haven, Conn.

NEW HAVEN PAINT AND CLAY CLUB—Annual exhibition to be held, Feb. 16 to Mar. 9. Closing date, not announced. For further information address: Deane Keller, Pres., New Haven Paint and Clay Club, c/o Yale School of Fine Arts, New Haven, Conn.

Washington, D. C.

CORCORAN BIENNIAL—14th Biennial Exhibition of Contemporary American Oil Paintings, at the Corcoran Gallery of Art, March 24 to May 5. Closing date for entries, Feb. 28 in New York; March 4 in Washington. Open to all American artists. Media: oil paintings. Prizes: William A. Clark prizes of \$2,000, \$1,500, \$1,000 and \$500, with Corcoran medals. Address for information: C. Powell Minnigerode, Director, Corcoran Gallery of Art.

SOCIETY OF WASHINGTON ARTISTS—44th Annual of the Society of Washington Artists, at the Corcoran Gallery of Art, Jan. 12 to Feb. 3. Closing date for entry cards, Dec. 29. Closing date for entries, Dec. 31. Open to all American artists. Exhibition fee, \$1 for non-members. Media: oils and sculpture. Awards: bronze medals for sculpture, figure composition, landscape and still life. Address for information: Lucia B. Hollerith, Sec'y., 808 Seventeenth St., N. W., Washington, D. C.

Chicago, Ill.

ART INSTITUTE OF CHICAGO—14th Annual exhibition of Water Colors, Drawings and Pastels, at the Art Institute, March 21-June 2. Closing date for entry cards, Feb. 12. Exhibits to be received, Feb. 12 to 21. Open to all. Media: water colors, pastels, drawings, monotypes, miniatures. No fee. Awards: Watson F. Blair \$800 and \$400 prizes, William H. Tuthill \$100 prize. Address for information: Robert B. Harshe, Director.

ART INSTITUTE OF CHICAGO—2nd International Exhibition of Etching and Engraving, at the Art Institute, March 21-June 2. Closing date not given. Open to all. Media: engraving, etching, drypoint, aquatint. Address for information: Print Department, Art Institute.

Wichita, Kan.

WICHITA ART ASSOCIATION—8th Annual Exhibition of Contemporary American Block Prints, at the Wichita Art Association, Jan. 6-20. Closing date for entry cards, Dec. 25. Media: block prints only. Exhibition fee, 50c. For additional information, address: C. A. Seward, Sec'y.

Brooklyn, N. Y.

BROOKLYN SOCIETY OF MINIATURE PAINTERS—17th Annual, at the Brooklyn Museum, Feb. 1 to 28. Closing date for entries, Jan. 11 and 12. Open to all miniature painters. Media: water colors on ivory. Awards: medal of honor and honorable mentions. No entry fee. Address for further information: Elizabeth S. Graham, Sec'y., 464 Clinton Ave., Brooklyn.

New York, N. Y.

NEW YORK WATER COLOR CLUB—Annual Exhibition of the New York Water Color Club, at the Fine Arts Buildings, Spring of 1935. Closing date for entries not decided. Open to

[Continued on page 27]

The News and Opinion of Books on Art

Petrina's Book

Whoever has a curiosity about the actual workings of the artists' craft will find it painlessly expelled by perusal of John Petrina's "Art Work—How Produced How Reproduced." (New York, Pitman Publishing Corporation, \$5.00). For here are set forth descriptions and examples of the media and techniques most in current favor.

Petrina approaches his treatise as a producing artist and his own work, as well as the examples of other artists represented, is calculated to explain the procedure and perhaps to incite the reader to experiments of his own. Since no other recent publication embodies the information given in "Art Work," it will doubtless be a welcome addition. A member of the faculty at Pratt Institute, Petrina has learned how to be pedagogical without being uninteresting. His work shows the breadth of European contacts, as well.

Within the range of the book the following topics are treated: pencil drawing, pen, brush drawing, oil and water color. The graphic arts include monotypes, etchings, aquatints, lithography, photo bleaching, imitation wood engraving, block printing, line photo engraving, half-tone photo engraving, three and four color reproduction, photo lithography by offset, electros, mats, benday, etc.

"Art Work" is primarily a work guide with no pretensions to the scholarly "Handbook" recently compiled by John Taylor Arms, which is in reality an historical narrative of the graphic arts. Petrina's work pursues a parallel line—the two never meet.

The format of "Art Work" and the charm of its illustrations render it a most attractive publication. The originals used in Petrina's book are being displayed at Pratt Institute until Dec. 20.

Extending an Horizon

Assuredly, "Art in America in Modern Times" is a bargain among books. It is published in connection with the radio broadcasts, though complete in itself, with 112 pages and 180 illustrations. Edited by Holger Cahill and Alfred H. Barr, Jr., it embraces the national development along the lines of painting, sculpture, architecture, interior decoration, theatre art, photography and the motion picture as reported by authorities in their respective fields. (New York, Reynal & Hitchcock, paper, \$1.00, cloth, \$1.50).

Since the plan of the book necessitated the utilization of cuts and plates loaned through the courtesy of the publishers, the resultant lack of unity detracts in a measure from its appearance. But the format is spacious, the prints attractive and the lucidity of the whole compensating.

Much sound material is incorporated in the text and it is hoped that "Art in America" will fall into the hands of that element who "know nothing about art but know what they like." This publication renders the acquiring of art knowledge a pleasant task, and, viewed with an open mind, should extend the reader's horizon.

Lazuli, the Indomitable

"I'm not going to be licked," said P. Lapis Lazuli, the artist. "I'm going to keep on predicting good times, and if Old Man Prosperity doesn't come across, I'm going to sue him for promise of breeches."

"William Morris"

One hundred years have transpired since the birth of William Morris. There have been numerous estimates of his contributions and the centenary has afforded Gerald H. Crow opportunity to suggest re-valuation in a volume entitled "William Morris, Designer" (London; The Studio: paper, \$3.50; cloth, \$4.50). Ultimate conclusions are left to the reader. Mr. Crow has adjusted the focus so that one sees this nineteenth century figure clearly. Admirable illustrations are a further revelation.

Scion of a wealthy family, his frailty denied him active games and boyhood sports. With much time for reading and few companions, he developed a penchant for romantic tales of other days, and a sensitiveness which was wont to characterize all his activities. The ardor of the Pre-Raphaelites is common knowledge, and Morris played an important role in the crystallization of their tenets. His breadth of interest was, perhaps, the greatest deterrent to his pre-eminence in any one field. Good taste in commercial design was at so low an ebb that this seemed a worthy cause for his ardent championship.

Motivated by Ruskin's conviction that "beauty, happiness, usefulness and goodness have so intimate and necessary a connection that each admits definition in terms of the rest," Morris's life is a striking example of a philosophy put into practice. "It should, we conceive, be a good thing to be useful, a happy thing to be good and not only a beautiful thing but a useful thing, once again, to be happy." Compromises with actual society which are the frustration of most idealists were spared Morris, who solved his own problem admirably. He wished that all men might enjoy his good fortune. Espousing the cause of Socialism, he conceived it as "a sequel to happy love" and was ardent in his political activities to the extent of making financial sacrifices. Gradually he realized the futility of his cause, and, having pointed out the vision he saw, was resigned to the slowness of its general acceptance. Beauty, he felt, was not the monopoly of the few, but the right of all.

"Everyone striving to produce lastingly beau-

tiful work which demands the best of his capacity, and finding happiness in doing so," Crow reminds his readers, "must recognize in Morris a kinsman, if not a leader, and must realize his indebtedness to him for the revival of one process after another." Today the fallacy we find in Morris's thought is his resistance to the machine, believing that the only avenue to beauty was hand craftsmanship. Living in a machine economy, we have sacrificed the operator's happiness to the designers'. Doubtless Morris would be surprised to know that he anticipated the cardinal principle in industrial design—"functional beauty." Did he not say "design should be governed by process?" As a designer himself he preferred "those processes which limited the designer somewhat strictly, making result appropriate to method, and preserving the craft's individuality intact."

Furniture, textile design and printing owe much to the personality of William Morris. He is perhaps most widely known for "having first awakened general interest in the production of volumes beautiful in every feature (including an appropriate type and an insistence upon well proportioned margins)"—embodied in the output of the Kelmscott Press. Morris's poetry alone distinguishes him in his century. One can but conjecture what might have resulted had he been content to polish but one of the facets of his genius.

"Isms" in Hollywood Sun

The Stanley Rose Art Gallery in Hollywood, Cal., espouses the cause of the new art tendencies from Post-Impressionism, Cubism and Surrealism to the Post-Surrealistic New-Classicism of organized introspective forms. The gallery, in connection with the Stanley Rose Bookshop, has among its patrons many notables of the motion picture industry.

Etchings by Picasso and lithographs by Rivera lead the present exhibition, which embraces much ultra-modern work. There are examples of Lorser Feitelson's New-Classicism, organized tactile Realism by Natalie Newking, semi-abstract organizations by Lucien Labaud and Knut Merrild, together with Surrealistic water colors by Etienne Ret.

Hitherto available only to members of the College Art Association

PARNASSUS

Published monthly from October to May inclusive by the
COLLEGE ART ASSOCIATION
137 East 57th Street, New York

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An Afternoon with George Picken
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THREE DOLLARS YEARLY
Write for Special Christmas Offer

A Review of the Field in Art Education

Porcelain

All present day occidental porcelains stem from the day in 1709 when Bottcher of Meissen discovered the secret which China had guarded for so many centuries. The rapid spread of its manufacture in Europe and the variety of wares produced is indicated by an exhibition recently opened at the Boston Museum of Fine Arts in its decorative arts department. There are examples by porcelain manufacturers of Germany, Austria, Italy, Russian, Sweden, Denmark, Switzerland, England and Spain. The compact and selective character of the display invites a study of the subject.

All through the fifteenth, sixteenth and seventeenth centuries efforts to find the secret of making the resonant, translucent ware from China had baffled the potters of Europe. As early as the thirteenth century, Marco Polo had written extravagantly on the beauty of Chinese porcelain, and the Crusaders had brought back as legitimate loot a few precious pieces that had found their way into Moslem cabinets.

China had guarded her secret well, a secret that had certainly been known from the Tang Dynasty (618-907 A. D.). The inquisitive westerner who tried through the channels of the China trade to get the formula was rewarded by suggestions which only led to unprofitable experiments. And it was not until Bottcher that the true nature of porcelain and the materials required were brought to light.

A. Holliday Webb of the Boston Museum staff writes that Bottcher worked under the patronage of Frederick Augustus I, called "the Strong," who assembled the first European collection of Chinese porcelains from 1694 to 1705. Pieces from the collection were always available for Bottcher to study and spurred him on in his experimentation. There is in Boston's collection a cup of reddish, unglazed ware that dates from these early years, a gift from the Royal Porcelain Manufactory of Saxony. Not until after 1715 did Bottcher produce really fine white porcelain.

A factory was built for Bottcher at Meissen, near Dresden, and there the Germans, like the Chinese before them, took every precaution to preserve the secret. Over the door was written "Geheim bis ins Grab" ("Secret to Death"). But the Meissen secret leaked out—workmen ran away and sold their information, first at Vienna, later at Venice. Dukes and princes vied with one another in attempts to establish porcelain factories. There was the Capo di Monte factory near Naples as early as 1736 and one at St. Petersburg, established by Empress Elizabeth in 1745. In the latter year decorated porcelains were made at Chelsea in London, but unlike their Continental rivals, the English factories were mainly private enterprises.

The Boston exhibition illustrates the underlying relationship of all European porcelains. At the same time many variations are to be

noted. Different local clays gave different wares, while national tastes dictated differences in decoration. As a rule the general trend of fashion in decoration followed styles set in Paris at the Sevres factory. Several rare groups of Swiss, Copenhagen and Stockholm porcelains and a group of lustre are also included.

The Boston Museum's collection was established by Mr. and Mrs. George C. Wales and has since been augmented by numerous loans and gifts from other collectors.

Three "Art Extension" Books

Books calculated to meet an immediate need have recently come from the Art Extension Press, Inc., New York. Attractive in appearance and compact in the information contained, are three new titles. "Understanding Architecture" by H. Vandervoort Walsh, a member of the faculty of Columbia University and a practicing architect as well, defines architecture's place among the arts and in society. The major portion of the textbook is an interpretation of modern architecture (\$5.00; \$6.00 by mail). There are many splendid photographs in illustration.

"Puppetry, an Educational Adventure" (same price) presents the information embodied in Virginia Murphy's successful teaching at the Erasmus Hall High School in Brooklyn. Unlimited possibilities for self expression and lessons in cooperation involved have given puppetry a prominent place in progressive teaching. This volume is a compact guide to the problems most frequently encountered.

The third book is "American Home Course in Period Furniture," sketched by Lurelle Guild, treating the following periods: Chippendale, Sheraton, Hepplewhite, Queen Anne, Adam, Jacobean, Early American, Colonial and Federal, Empire and Victorian, Mediterranean, French Provincial, Louis XIV, Louis XV, Louis XVI and Beidermeier (\$4.00; \$5.00 by mail).

Mrs. Mottet Is Dead

Mrs. Jeanie Gallup Mottet, distinguished in portraiture and still life painting from the time of her first exhibition in 1914, died on Nov. 10 in New York. The widow of the Rev. Dr. Henry Mottet, she was also prominent in philanthropic work.

Both in Europe and America, Mrs. Mottet's work has been widely exhibited. She is represented in the permanent collections of the Luxembourg in Paris, the Corcoran Gallery in Washington, the Toledo, Brooklyn and other museums in this country.

An officer of the French Academy by appointment of the Minister of Fine Arts since 1918, Mrs. Mottet was elevated to the office of Public Instruction five years ago, and was curator of painting at the Museum of French Art in New York. She was president of the National Association of Women Painters and Sculptors in 1918 and was re-elected in 1919.

The Artist

Are artists essentially any different from their brothers who make a living selling groceries, driving locomotives or even digging ditches? Romanticists and tea-tippers would have us believe that the artist belongs to a race apart, differing from all other humans and possessing characteristics which make him an extremely interesting, if a little freakish, specimen of homo sapiens. Glenn Wessels, critic of the San Francisco *Argonaut*, feels that the artist needs defense against such an implication.

"Mark Van Doren," he writes, "has done the job nicely for poets, in his 'What is a Poet?' but the typical figure of the painter in popular misconception remains a romantic being, compounded of all sorts of abnormalities in feelings and ideas. It is the popular belief that the artist is and always will be a painfully sensitive soul like Cézanne, a neurotic like Van Gogh, a stubborn and violent fellow like Cellini, an individualist like Michelangelo and a dreamer and prophet like da Vinci. We have set up a figure something like this: attenuated, a great deal of rebellious hair, tragic eyes tempered by philosophic resignation, pale, tapering hands with dirty fingernails, untidy and eccentric clothing, with a penchant for greasy neck-cloths rather than clean collars, afflicted with at least one good low down vice, always impecunious, a devil of a fellow with the models, feeding mainly in French restaurants and on wine and macaroni. He attempts to expose the soul of some of the commoner vegetables in his painting, or else indulges in childish scrawls and distortions which no right thinking person could ever find beautiful. In short, a freak. He exists in that vague half-world known as Bohemia, and furnishes the merry journalist, such as Thomas Craven, with his raw materials.

"As a matter of fact your artists may look like a policeman, a grocer, an engineer or a desk clerk. He may or may not be supersensitive; he may or may not be a rake. He is probably more objective about his feelings than most other men, for they are the tools of his trade. He is less upset by moods and emotions because they are the raw materials with which he must work. He is no more afraid of them than the mason is of his plaster. Where your non-artist can afford to get lush over a sunset, your artist is constrained by his knowledge of what is possible and impossible to paint. . . .

"As Van Doren says about poets: the painter may 'think anything, feel anything, do anything; he may or may not be a wanderer; he may or may not love his home better than any other plot of ground; he may love children, he may hate them; he may be restless under the pressure of domestic establishment; he may get his chief joy out of wife and kitchen; he may inhabit a palace; he may shiver in a garret; he may be noble; he may be mean. He is not limited, in other words, more than other men."

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A Review of the Field in Art Education

"Major League"

Representatives of sixteen of the major art associations met to consider the creation of an organization whereby the cultural and economic aims of artists and all workers in the field of the fine and applied arts might be furthered. During the last five months a Committee of Five, under the chairmanship of A. Bayar Goodman, has been considering the ways and means of joint activity among individuals. Their findings were presented at a group meeting held Nov. 30 at the Art Students League.

Parallel conditions have not been insuperable in the actor's profession where, according to Alfred Harding, editor of the Bulletin of the Actor's Equity Association, joint activity has achieved a better living status for the actor now than at the beginning of the depression. Heywood Brown, president of the American Newspaper Guild, pointed out the immediate desirability of such action. Euthusiastic endorsement was given by Edward Bruce, "father of the PWAP."

William C. McNulty presided over the gathering of representatives from the following organizations: American Artists Professional League, Art Students League of New York, American Society of Miniature Painters, Architectural League of New York, Artists Guild, Mural Painters, National Academy of Design, Artists Union, National Association of Women Painters and Sculptors, National Sculpture Society, New York Society of Craftsmen, New York Society of Women Artists, Society of Illustrators, American Society of Painters, Sculptors and Gravers, Artists Aid Commission and National Association of Commercial Arts, Inc.

Thrice Told Wisdom

"Anyone can learn the lessons of drawing, painting and classical composition through diligent application," according to C. A. Brodeur, who has opened a studio in New York for instruction in painting. But, "the training of the creative faculties is a greater challenge. Many are not strong enough to take it." One needs a "strong will, a humble spirit, and no fear of doing something that may turn out badly," and the realization that the artist's job is "to make something from his material, not just to set down an objective statement."

Brodeur says, "I believe in sound craftsmanship. But I hold that to acquire craftsmanship it is not necessary to sacrifice or ignore the powers of mental and spiritual fertility. These are too easily lost, or damaged beyond repair. They decay if unused, and need to be exercised early and constantly."

Belling of Germany Will Teach

Rudolph Belling, prominent German sculptor, is coming to America next month to join the staff of Annot Art School, New York. Classes at the school for mature students are now augmented by junior courses on Saturday mornings in sculpture and drawing and painting.

Sloan Teaches in Luks Studio

John Sloan has taken over the old studio at 7 East 22nd Street, New York, formerly the home of the late George Luks Painting Class. Here Mr. Sloan is teaching classes in painting and drawing.

80% Employed

Eighty per cent of the students who graduated last February and June from the School of Fine and Applied Arts of Pratt Institute are now regularly employed, 90 per cent of them in specialized art jobs, according to the results of an employment questionnaire made public by James C. Boudreau, director of the school.

The questionnaire was sent to the 179 members of the class of 1934, 159 of whom have replied to date. Of these all but 31 said they were permanently employed or earning steady incomes as free-lance artists, and all but 12 admitted that they had worked at least two months since June. Salaries averaged \$20.78 a week. One position paid as high as \$100 a week and one as low as \$8.50. Several paid \$40 to \$50.

Ninety-three per cent of the teacher training students and 93 per cent of the industrial designers are now employed; 77 per cent of the architects; 83 per cent of the advertising artists; 78 per cent of the class in pictorial illustration; 81 per cent of the interior decorators; and 50 per cent of the students of fashion art. Teachers are earning average salaries of \$24 weekly; architects, \$15.60; illustrators, \$35; advertising artists, \$23; industrial designers, \$17.

Architects and teachers found the greatest market for their services outside of New York; the others were confined almost entirely to New York. Business training for artists was advocated by Mr. Boudreau in his report on the results of the questionnaire. Those who had a limited amount of business instruction appeared to have an advantage in their replies.

The Students Biennial

The College Art Association announces the third biennial exhibition of student work, to be held at the Squibb Art Galleries, New York, from Dec. 17 to 29. This will be the second College Art Association exhibition to be held in these galleries, and succeeds the Painters' Memorial Exhibition now on view there.

Because of the great interest which the students take in this biennial, it has been limited to 15 works from each institution, although many hundreds in excess have been received. Selection was made by a jury composed of A. Philip McMahon, of New York University; Emil Holzhauser, water color artist; Dr. William H. Dooley, principal of Textile High School; Elmer Adler, president of Pynson Printers; and Alon Bement, director of the National Alliance of Art and Industry.

Following "the Scripture"

Lewis G. Westgate, professor of geology at Ohio Wesleyan University, writes that his colleague, Prof. Rollin H. Walker of the English Bible Department, has made what he considers a great discovery in the realm of art. Prof. Westgate to Prof. Walker:

"I have discovered the motive back of the extreme modernist painters. They paint as they do because they are so religious. In the second commandment it says: 'Thou shalt not make unto thee any likeness of anything that is in the heaven above, or that is in the earth beneath, or that is in water under the earth.'"



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ELIZABETHTOWN NEW YORK**School Art League**

The School Art League of New York City, which during a quarter century of developing art appreciation in young New Yorkers virtually "made" many leading contemporary artists, celebrated its 25th anniversary with a dinner at the Hotel Roosevelt, Dec. 7. As part of the ceremony, Florence N. Levy, secretary of the organization since its foundation in 1909, was presented with a silver replica of the medal which the league awards annually to public school students for distinguished craftsmanship.

Speaking at the dinner, Dr. Harry Woodburn Chase, chancellor of New York University, declared that "we must train people's emotions to find satisfactory outlets as we train the intelligence of people to weigh and balance facts. Art is not really an element of any national culture until it colors the outlook and the attitudes of the common man. That is the goal that we must set. That is the attitude that distinguishes, for example, the museum of today from that of yesterday." John Taylor Arms, another speaker, asserted that a virile school of art was developing out of American life, but warned against narrow nationalism.

More than two score art societies and the Board of Education, represented by Forest Grant, director of art, have joined with the School Art League in helping to cultivate an appreciative audience among the youngsters in the city's public schools. Highlights of the league's 25 years of service range from the awarding of more than 17,000 medals and 531 scholarships to the enrollment of more than 200,000 high school students as junior members. Nearly a half million children have attended more than 1,200 league lectures; 35,449 individual lessons have been given youthful art aspirants; and league speakers have addressed 198,640 pupils in classrooms and museums.

Interest of school children in the School Art League's work in itself helps broaden the scope of league services, according to C. Grant LaFarge, the president, who cites the comparison of 570 children attending six lectures in 1909 with more than 44,000 present at 67 lectures in 1934.

School Art League Anniversary

In conjunction with the celebration of the 25th anniversary of the School Art League, the Salart Club, a body of more than 500 men and women whose promise in the arts won them scholarship encouragement by the League, is holding its annual exhibition at the Grand Central Art Galleries until Dec. 29. Members of the Salart Club are high school graduates since 1911, now engaged in many fields of artistic endeavor.

The Salart exhibition is a cross section of art activity in interior decoration, advertising and textile design as well as painting and sculpture. Many of the members are teachers in various schools or colleges over the country, and even in China and South Africa; others are employed by leading industrial concerns. The exhibition is of special interest because of the League's motivation: to "raise the cultural level of our nation by fostering art and increase the appreciation of beauty and good taste by the masses."

For the 1934 Salart exhibition the jury of selection consisted of C. Grant LaFarge, Chairman; Richard F. Bach, Heywood Campbell, Florence N. Levy, Ben Nash, Mrs. Ernest Peixotto, and William Zorach.

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Hands in Art



"Hands of Lucrezia," by Maryla Lednicka.

Hands represent an important and eloquent
factor in portraiture, admits Maryla Lednicka,
sculptress, who is exhibiting at the Wildenstein
Galleries, New York, through December. In
her show, Madame Lednicka, Polish by birth,
is showing two studies of hands. The one of
Lucrezia Bori was inspired by her portrayal
of the role of Melisande in the Debussy
opera.

A student of Bourdelle in Paris, Madame
Lednicka later took up residence in Italy
where her work has gained recognition. Using
the various mediums of bronze, wood, marble
and wax, she has executed likenesses of King
Victor Emanuel III, Premier Mussolini, Colo-
nel House and other notables as well as
decorative and religious themes. While in
Italy she was commissioned to make a bust
of the Crown Princess Marie José, of which
one example is in the Royal Palace of Naples,
and another on the Italian liner, "Conte di
Savoia."

Two Pupils of Pyle

Stanley M. Arthurs and Clifford W. Ashley
are holding a joint exhibition at the Wilming-
ton Society of Fine Arts, Wilmington, Del.—
a gesture recalling their many years of friend-
ship dating from student days under Howard
Pyle. They are dividing the exhibition space,
showing oils, water colors and drawings until
Dec. 22.

Both the artists devote their major interest
to painting, Arthurs attune to the political
scene, Ashley to the nautical. Each figures as
illustrator and author: "The Yankee Whaler,"
"A Corner in Fourposters," "The Sailor and
His Knots" and "Whaleships of New Bed-
ford" are by Ashley; while Arthurs has written
"On the Old Boston Post Road," "Early
Steamboat Days," etc., and illustrated "The
Children's Longfellow," "The Bigelow Papers,"
and "The War of 1812."

Changes in Staff at Dayton

The Dayton Art Institute, Dayton, O., an-
nounces two changes in its staff. Robert Keop-
nick, for several years an assistant in the Sat-
urday School, has been made head of the
sculpture department of the Institute. Robert
Metcalf has been appointed head of the deco-
rative arts department.

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DEL MONTE, CAL.
Del Monte Art Gallery—Dec.: Paintings by California artists.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—To Jan. 5: Work by members.

LA JOLLA, CAL.
La Jolla Art Association—Dec.: Work by members of the La Jolla Art Association.

LOS ANGELES, CAL.
Los Angeles Art Association—Dec.: Los Angeles Illustrators' show. Biltmore Salon—To Jan. 15: Contemporary American artists. California Art Club—Dec.: California Art Club's 25th annual exhibition; Rosenwald collection of etchings and lithographs by Whistler. Foundation of Western Art—Dec.: Second annual by California modernists. Los Angeles Museum—Dec.: Paintings by California artists.

OAKLAND, CAL.
Oakland Art Gallery—Dec.: Oils by western artists.

SACRAMENTO, CAL.
California State Library—Dec.: Work of members of the Print Makers Society of California. Kingsley Art Club—Dec.: Etchings from S. & G. Gump Co.

SANTA BARBARA, CAL.
Faulkner Memorial Art Gallery—Dec.: Exhibition loaned by Rene Lefebvre.

SAN DIEGO, CAL.
Fine Arts Gallery of San Diego—Dec.: Water colors by Juanita Vitousek; oils by Fletcher Martin; work by Frances Lieberman.

SAN FRANCISCO, CAL.
Art Center of San Francisco—To Dec. 29: Christmas show of oils, water colors and etchings. California Palace of the Legion of Honor—To Dec. 29: Ninth annual exhibition of the San Francisco Society of Women Artists. Dec.: "The Races of Man," by Melvina Hoffman; paintings by Caroline Mytinger. Gelber, Lillenthal, Inc.—To Jan. 15: Drawings by Valenti Angelo. S. & G. Gump Co.—Dec.: Paintings and prints. M. H. DeYoung Memorial Museum—Dec.: Contemporary Australian prints; arts and crafts of the Indians of the Southwest.

HARTFORD, CONN.
Avery Museum—To Jan. 13: Prominent International women painters.

BOULDER, COL.
Art Association—To Jan. 4: Illuminated Manuscripts (A. F. A.).

DENVER, COL.
Denver Art Museum—Dec.: Oils and water colors of Rocky Mountain scenes by Eve Garrison.

WILMINGTON, DEL.
Wilmington Society of the Fine Arts—To Dec. 22: Paintings by Stanley M. Arthurs and Clifford W. Ashley.

WASHINGTON, D. C.
Corcoran Gallery—Dec.: Annual exhibition by Washington Water Color Club; exhibition of the American Society of Miniature Painters. Phillips Memorial Gallery—Dec.: Cross currents of contemporary painting. Smithsonian Building—To Jan. 2: Prints by Gifford Beal.

ATLANTA, GA.
High Museum of Art—Dec.: Mexican scenes by Raymond Creekmore.

CHICAGO, ILL.
Chicago Art Institute—To Feb. 1: Etchings by David Young Cameron; prints by Degas and Manet; early Italian engravings; prints and drawings given in memory of Charles Netcher II. Carson Pirie Scott & Co.—Dec.: Ship paintings by E. L. Bloomster. Chicago Galleries Association—Dec.: Members' exhibition. Chicago Society of Artists—Dec.: Members' exhibition. Findlay Galleries—Dec.: English portraits and landscapes of XVIII and XIX centuries. Albert Rouiller Art Galleries—Dec.: Etchings by Redmond Stephens Wright.

Decatur, Ill.
Decatur Institute of Arts—Dec.: Water colors by Chauncey Ryder; Afghanistan drawings by Mrs. Hester Hindley; sculpture by Mrs. William Orlando Hunt.

ROCKFORD, ILL.
Rockford Art Museum—To Jan. 7: Sketches by local artists.

INDIANAPOLIS, IND.
John Herron Art Institute—Dec.: Paintings and engravings by William Hogarth. Lieber Galleries—To Dec. 16: Oils by W. Vawter.

RICHMOND, IND.
Art Association of Richmond—To Dec. 16: Paintings by George Pearce Ennis.

SOUTH BEND, IND.
Midland Academy of Art—Dec.: Work by members.

CEDAR RAPIDS, IA.
Little Gallery—To Dec. 23: "Our Government in Art" (A. F. A.).

CEDAR FALLS, IA.
Iowa State Teachers College—To Dec. 20: 1934 International Scholastic Exhibition (A. F. A.).

NEW ORLEANS, LA.
Arts and Crafts Club—To Dec. 27: Christmas sale. Dec. 28-Jan. 10: Modern prints from the Weyhe Gallery. Isaac Delgado Museum of Art—To Jan. 2: Exhibition of Washington Landscape Club; water colors by Xavier Gonzalez.

BALTIMORE, MD.
Baltimore Museum of Art—To Dec. 18: Water colors by Ben Silbert. Dec.: Paintings by William A. Sherwood. Maryland Institute—To Jan. 15: Sales exhibition of PWAP.

HAGERSTOWN, MD.
Washington County Museum of Fine Arts—To Dec. 17: Exhibition by Baltimore Water Color Club.

PORTLAND, ME.
Sweet Memorial Art Museum—Dec.: Mexican paintings by Mildred Burrage; paintings by the Haylofters.

ANDOVER, MASS.
Addison Gallery of American Art—Dec.: Prints from the Rosenwald collection; photographs of XIX century houses by Walker Evans.

BOSTON, MASS.
Museum of Fine Arts—Dec.: Paintings from Egyptian tombs. Doll & Richards—To Dec. 29: Water colors by Joseph Knap; wood carvings by Lewis Webb Hill; etchings by Elizabeth O'Neill Verner. Goodspeed's Book Shop—Dec.: Fine prints and engravings. Guild of Boston Artists—To Dec. 22: Sculpture by Richard H. Rechlin. Dec. 24-Jan. 19: Members' exhibition. Robert C. Vose Galleries—To Dec. 29: Portraits by Margaret Fitzhugh Brown.

FITCHBURG, MASS.
Fitchburg Art Center—Dec.: Prints by contemporary artists.

HINGHAM, CENTER, MASS.
Print Corner—Dec.: Block prints by Ernest W. Watson; etchings by Gordon Grant.

NORTHAMPTON, MASS.
Smith College Museum of Art—To Dec. 20: Photographs by Man Ray.

PITTSFIELD, MASS.
Berkshire Museum—Dec.: Work by Business Men's Art Association of the Berkshire Museum.

SPRINGFIELD, MASS.
Smith Art Gallery—Dec.: Jades and other carved stones. Springfield Museum of Fine Arts—Dec.: Rio Grande Group—paintings (A. F. A.).

WELLESLEY, MASS.
Farnsworth Museum—To Dec. 17: Renoir's "Le Moulin de la Galette." To Dec. 20: Water colors by Martha S. Bacon.

WORCESTER, MASS.
Worcester Art Museum—Dec.: 13th International water color exhibition; Toiles de Jouy. To Jan. 13: French drawings of the XIXth century.

DETROIT, MICH.
Detroit Institute of Arts—To Dec. 16: Michigan artists' exhibition.

FLINT, MICH.
Flint Institute of Arts—To Dec. 28: Art Forms in Nature (A. F. A.).

MUSKEGON, MICH.
Hackley Art Gallery—Dec.: Print collector's garden.

MINNEAPOLIS, MINN.
Nash-Conely Galleries—To Dec. 18: Paintings, by Glen Mitchell.

ST. LOUIS, MO.
Artists' Guild—To Jan. 2: Annual exhibition of water colors and crafts. City Art Museum—Dec.: Prints by Toulouse-Lautrec; drawings by XVIII and XIX century artists.

MANCHESTER, N. H.
Currier Gallery of Art—Dec.: Work by Mr. and Mrs. H. Dudley Murphy; water colors by Americans; pottery by the Society of Ceramic Art.

MONTCLAIR, N. J.
Montclair Art Museum—To Dec. 23: Fourth Annual New Jersey State Exhibition.

NEWARK, N. J.
Newark Museum—Dec.: George Luks memorial exhibition; accessions from PWAP.

TRENTON, N. J.
New Jersey State Museum—Dec. 23-Jan. 31: Early American pewter and samplers.

SANTA FE, N. M.
Museum of New Mexico—Dec.: Paintings by Grace L. Bartlett, Mary Hull, Gerald Cassidy.

ALBANY, N. Y.
Albany Institute of History and Art—Dec.: Work by South Sea Islanders; paintings by Daniel Garber, William L. Lathrop and John Follinsbee.

BINGHAMPTON, N. Y.
Museum of Fine Arts—Dec.: Water color interiors by Marjorie S. Garfield.

BROOKLYN, N. Y.
Brooklyn Museum—Dec.: Woodcuts; work by students in elective art classes. Abraham Lincoln Art Gallery—Dec. 21: Hand sewed costumes. Grant Studios—Dec. 17-Jan. 1: Brooklyn Society of Artists, Inc., eighteenth annual exhibit. Pratt Institute—To Dec. 22: Original prints for John Petrina's book, "Art Work."

ELMIRA, N. Y.
Arnot Art Gallery—Dec. 1: Pictures for home and school (A. F. A.).

NEW YORK, N. Y.

Metropolitan Museum of Art (Fifth Ave. at 82nd)—To Jan. 6: Contemporary American Industrial Art, 1934. To Jan. 1: Manuscripts and illustrations of the Shah-nama by Firdausi. Academy of Applied Arts (349 West 86th)—To Dec. 27: Annual Winter Group Show. Ackermann Galleries (50 East 57th)—To Jan. 20: Old English bric-a-brac. American Academy of Arts & Letters (Broadway and 155th)—Dec.: Retrospective exhibition of Charles Dana Gibson. Annot Art School (Rockefeller Center)—Dec.: Flower paintings by Annot; landscapes by Rudolf Jacobl. Arden Gallery (460 Park Ave.)—Dec.: Christmas table decoration. Argent Galleries (42 West 57th)—To Dec. 29: Paintings, cards, etchings, sculpture for gifts. Frana Buffa & Son (58 West 57th)—Dec.: Paintings by Henry Golden Dearth, Jacob Dooyewaard, Walter Griffin and William H. Singer, Jr. Florence Cane School of Art (Rockefeller Center)—Dec.: Recent work by Jean Charlot. Brummer Galleries (53 East 57th)—Dec.: Original plasters by Desplau. Cas-Deiba (Rockefeller Center)—Dec.: Paintings by French masters. Central Galleries (20 West 48th)—Dec.: Contemporary American Painting. Leonard Clayton Gallery (108 East 57th)—Dec.: Etchings by contemporary American artists. Contemporary Arts (41 West 54th)—Dec.: Christmas budget exhibition. Decorator's Club (745 Fifth Ave.)—To Dec. 22: Decorative textiles by Minna McLeod Beck, Marguerite Mergentime and Loja Saarinen. Delphic Studios (724 Fifth Ave.)—To Dec. 16: "Farm Life" by Fred Nagler. Dikran Kelekian (598 Madison Ave.)—Permanent exhibition of Egyptian and Persian antiques. Downtown Gallery (113 West 13th)—Dec.: "Practical Manifestations in American Art." Durand-Ruel (12 East 57th)—To Dec. 24: Water colors by Vera White. Dutton's (681 Fifth Ave.)—Dec.: Humorous water colors of sporting subjects by Kurt Wiese. Eighth Street Playhouse (52 West 8th)—To Dec. 19: Work by Charles S. Coleman. Eighth Street Gallery (61 West 8th)—Dec.: Christmas shows of water colors and oils.

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by Becker, Berluk, Blumberg, Datz, De Martini, Dirk, Foy, Goodelman, Levinson, Liberte, Loneragan and Weston. **Erich-Newhouse Galleries** (578 Madison Ave.)—Dec. 17-31: Third annual exhibition of American genre paintings; water colors of the west by Thomas Moran and Charles Russell. **Ferargil** (63 East 57th)—Dec.: Third annual artist relief, paintings by American artists. Dec. 15: Ancient and modern Madonnas; etchings by Americans. **Fifteen Gallery** (37 West 57th)—Dec.: Work by members of the Brooklyn Society of Modern Artists. **French & Co.** (210 East 57th)—Permanent exhibition of antique tapestries, furniture, etc. **Gallery of American Indian Art** (850 Lexington Ave.)—Dec.: Christmas exhibition of Indian arts and crafts. **Gallery Secession** (49 West 12th)—Dec.: Work by Helen West Heller; American expressionists. **G. R. D. Studios** (818 Madison Ave.)—Dec.: "Christmas Selling Show." **Grand Central Art Galleries** (15 Vanderbilt Ave.)—To Dec. 19: Paintings by G. Cimolotti; paintings by Gladys Thayer; charcoal drawings by Harry Wiltman. To Dec. 22: Exhibition of the Salart Club; graphic arts by Carl Oscar Borg; colored etchings by Dorsey Potter Tyson; second annual exhibition of illustrations. To Dec. 29: Paintings by Vickon Von Post Totten. To Jan. 4: Architectural models. (Fifth Ave. at 51st)—Dec.: Paintings and sculpture by Americans. **Grant Gallery** (9 East 57th)—To Dec. 22: Work by Georgiana Pentlarge. **Harlow McDonald Co.** (667 Fifth Ave.)—Dec.: Etchings by Marguerite Kirmse; American sporting prints; water colors of New York by James McBey. **Marie Harriman Gallery** (63 East 57th)—To Dec. 29: Paintings by Sir Francis Rose. **Jacob Hirsch** (30 West 54th)—Permanent exhibition of fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance. **Kennedy & Co.** (785 Fifth Ave.)—To Dec. 22: Character sketches in water color by Nancy Dyer. **Frederick Keppel & Co.** (16 East 57th)—To Jan. 15: Etchings by Whistler. **Knoodler Galleries** (14 East 57th)—To Jan. 5: Prints illustrative of John Taylor Arms' "Handbook of Print Making and Print Makers." **Macbeth Galleries** (15 East 57th)—Dec.: Lithographs and drawings by Stow Wengenroth; paintings by Robert Hallowell. **Kleeman Galleries** (38 East 57th)—Dec.: Etchings by R. Stephens Wright. **Pierre Matisse** (71 East 57th)—To Dec. 22: Paintings by N. Ardit-Blataz. **Metropolitan Galleries** (730 Fifth Ave.)—Dec.: Paintings by Old Masters; portraits by contemporary Americans. **Montross Gallery** (785 Fifth Ave.)—To Jan. 5: Paintings by Letterio Calapal. **Morton Galleries** (130 West 57th)—Dec.: Water colors by W. R. Fisher. **Museum of Irish Art** (Park Ave. at 57th)—To Dec. 18: Sir William Orpen memorial exhibition. Dec. 22-Jan. 13: "Reactions in Paint" by A.E. **National Arts Club** (119 East 19th)—To Dec. 26: Ninth Annual exhibition by the American Society of Etchers. **National Alliance of Art and Industry** (Rockefeller Center)—Dec.: Annual Christmas card show. **New School for Social Research** (66 West 12th)—To Jan. 15: Work by New School faculty. **Arthur U. Newton Gallery** (11 East 57th)—Dec.: English portraits. **New York Public Library** (Fifth Ave. at 42nd St.)—Dec.: Drawings for prints; Christmas cards by artists. **New York Ceramic Studios** (114 East 39th)—To Dec. 24: Decorative birds and animals by a group of artist potters. **Georgette Passedolt** (485 Madison Ave.)—

To Dec. 25: Paintings by Boris Grigoriev. **Pen & Brush Club** (16 East 10th)—To Jan. 4: Holiday show of flower pieces. **Rehn Galleries** (683 Fifth Ave.)—To Dec. 29: Paintings of the Hudson Valley by George Biddle and Henry Varnum Poor. **Reinhardt Galleries** (730 Fifth Ave.)—Dec.: Paintings by Ian Campbell-Gray. **Roerich Museum** (310 Riverside Drive)—To Jan. 5: Polychrome carvings and sculpture by Roberto de la Selva. **Jacques Seligmann Galleries** (3 East 51st)—To Dec. 22: Prints for the wall; crafts. **Schultheis Galleries** (142 Fulton St.)—Dec.: Permanent exhibition of works of art. **Schwartz Galleries** (507 Madison Ave.)—To Dec. 31: Marine paintings by Frank Vining Smith. **Arnold Seligmann, Key & Co.** (11 East 52nd)—To Dec. 26: Twenty-three works by El Greco. **E. & A. Silbermann** (32 East 57th)—Permanent exhibition of Old Masters and works of art. **Squibb Art Gallery** (745 Fifth Ave.)—To Dec. 29: Student paintings. **Marie Sterner** (9 East 57th)—To Dec. 17: Drawings by Janet. Dec. 18-Jan. 5: Portraits of celebrities by Natalie Hays Hammond. **Sweden House** (Rockefeller Center)—Dec.: Work by Einar Palme. **Louis C. Tiffany Studios** (46 West 23rd)—To Dec. 22: Sculpture and water colors by Vincenzo Miccerandino. **Valentine Gallery** (69 East 57th)—To Dec. 17: Work by Georges Braque. **Julius N. Weltzner** (36 East 57th)—To Jan. 10: Paintings of French Gothic cathedrals. **Weyhe Gallery** (794 Lexington Ave.)—Dec.: Graphic arts by American and foreign artists. **Wildenstein & Co.** (19 East 64th)—Old and modern masters. **Howard Young Galleries** (667 Fifth Ave.)—To Dec. 29: Paintings of sporting subjects.

STATEN ISLAND, N. Y.
Museum of the Staten Island Institute—Dec.: Christmas exhibit of arts and crafts.
SYRACUSE, N. Y.
Syracuse Museum of Fine Arts—Dec.: Oils by Cleveland artists.

ROCHESTER, N. Y.
George H. Brodhead Galleries—Dec.: Etchings by Caroline Amington; lithographs by Stow Wengenroth.

CINCINNATI, O.
Cincinnati Art Museum—To Dec. 30: Fifth annual juryless exhibition; religious art. **Closson Galleries**—To Jan. 12: Water colors by Emma Mendenhall.

CLEVELAND, O.
Cleveland Museum of Art—To Jan. 13: Photographs; machine arts.

COLUMBUS, O.
Columbus Gallery of Fine Arts—Dec.: Paintings by Alice Shille, Mrs. James Gaylor Baldwin, Carolyn G. Bradley, Jack Huntington; Columbus Art League Thumbbox and Black and White; oils by Charles H. Woodbury and Hamilton Easter Field. Dec. 17-31: "Fifty Best Prints of the Year." **Little Gallery**—To Jan. 1: Work by Isabelle Dean.

DAYTON, O.
Dayton Art Institute—Dec.: Polish art.

TOLEDO, O.
Toledo Museum of Art—Dec.: Paintings of modern Americans.

PORTLAND, ORE.
Portland Art Association—To Jan. 7: Work from the Museum art school.

GROVE CITY, PA.
Grove City Art Club—To Dec. 30: African Bushmen paintings (A. F. A.).

PHILADELPHIA, PA.
Boyer Galleries—To Dec. 24: Etchings by Quintanilla. To Dec. 31: "Stokowsky Symphony," by Dorothy Brett. Dec. 17-

Jan. 7: Theatrical design by Phil Ragan. **Gimbel Galleries**—To Dec. 26: Paintings and prints of Philadelphia artists. Dec. 27-Jan. 17: Drawings by George Biddle; etchings by Reginald Marsh; water colors by Luigi Settanni; paintings by Grace Gemberling. **Pennsylvania Museum of the Fine Arts**—To Jan. 14: "The Nativity." To Jan. 23: Impressionist and Neo-Impressionist landscape: Pissaro, Monet, Sisley, Seurat, Signac; prints from New Testament in the Rosenwald Collection. **Philadelphia Print Club**—Dec.: Special prints for Christmas. **Philadelphia Sketch Club**—Dec.: Christmas sale of work by members. **Plastic Club**—To Jan. 5: Christmas exhibition—small oils and crafts.

SCRANTON, PA.
Everhart Museum—Dec.: Mid-Western Water Color Exhibition (A. F. A.).

PROVIDENCE, R. I.
Brown University—To Dec. 30: "Iowa Speaks."

DALLAS, TEX.
Dallas Museum of Fine Arts—To Jan. 20: American Lithography since Currier & Ives. **Dallas Woman's Club**—To Jan. 14: "Our Government in Art" (A. F. A.).

FORT WORTH, TEX.
Fort Worth Museum of Art—Dec.: Water colors by Millard Sheets; exhibition of National soap sculpture.

HOUSTON, TEX.
Museum of Fine Arts—Dec.: 12th Annual circuit exhibition of Southern States Art League; contemporary Polish prints; oils by Vittorio Borriello. **Herszog Galleries**—Dec.: XVIII century brocades; modern art craftsmanship; etchings by European artists.

SEATTLE, WASH.
Seattle Art Museum—To Jan. 6: Swedish crafts; paintings by Viola Patterson.

MILWAUKEE, WIS.
Milwaukee Art Gallery—Dec.: Prints for A Century of Progress; Persian textiles; Javanese theatre paintings by Stowitts.

OSHKOSH, WIS.
Oshkosh Public Museum—Dec.: "Old Photos of the Past."

Where to Show

[Continued from page 20]

all artists. Exhibition fee, \$1 for each painting, 50c for each black and white. Media: water colors, pastels, etchings, lithographs, block prints, drawings and monotypes. Awards: not decided. Address for information: Frederick T. Weber, Sec'y., 257 West 86th St., New York.

Cleveland, O.
PRINT CLUB OF CLEVELAND—Second Competitive Print Exhibition, at the Cleveland Museum, October, 1935. Open to all print makers. Closing date for entry blanks, July 1. Closing date for entries, Sept. 1. An open exhibition for the selection of the 1935 publication of the Print Club of Cleveland. For further information address: The Print Club, Box 2081, Cleveland, O.

Philadelphia, Pa.
PENNSYLVANIA ACADEMY OF THE FINE ARTS—130th Annual Exhibition of Oil Paintings and Sculpture, at the Pennsylvania Academy, Jan. 27 to March 3. Closing date for entries, Jan. 5 for paintings; Jan. 3 for sculpture. Open to all American artists. Media: oils and sculpture. Prizes and awards: Lippincott and Mary Smith prizes, Temple, Beck, Senan and Widener medals. Address for information: John Andrew Myers, Sec'y., Pennsylvania Academy of the Fine Arts.

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WOMEN'S ACTIVITIES

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AMERICAN ART AND THE WOMEN OF AMERICA

NATIONAL ART WEEK

A very interesting report has come from Mrs. Harold Dickson Marsh. She and others feel that the accounts pertaining to National Art Week in other states featured in THE ART DIGEST, have helped greatly to make the project the success that it was. Because of the notice that Governor Pinchot had recognized the event in the press in Pennsylvania, a like notice was obtained from Governor Meier of Oregon. A number of schools and clubs in Oregon have sent in reports of their community projects.

Mrs. Maude Barry, supervisor of art in the Marshfield Public Schools, sends a most interesting clipping of Coos Bay District, where everyone was most hearty in cooperation with National Art Week, hoping each year to accomplish more to further this worthy cause.

Newspaper clippings and a lengthy report came from Mrs. R. C. Mylne of McMinnville, art chairman, Woman's Club. Salem, Oregon, through its art chairman, has sent interesting accounts of National Art Week, with newspaper clippings. At Corvallis, the State College, as well as the Woman's Club, was active and had several fine exhibitions by native artists. Mrs. W. S. Nicholson, president of the Oregon Federation of Women's Clubs, writes: "National Art Week was a wonderful success, and I am so happy to have had the pleasure of participating in the activities." Other clubs contributing to the success of the project were Powers' Woman's Club, Portland Study Club, Portland Research Club, Portland Federation of Women's Clubs, Portland Woman's Club, Liberty (Salem) Woman's Club, American Association of University Women, Sorosis Club, Portland public schools, high school art departments, and others.

The merchants' windows contained works of art by members of the American Artists Professional League, American Institute of Architects, Arts and Crafts Society, and others. Meier & Frank Company had group exhibitions of water colors, oil paintings and children's work, and Mrs. Blanche Collet Wagner arranged an exhibit of the Women Painters of the West. Lipman Wolfe & Company arranged a competitive exhibition, paintings and sculpture by A.A.P.L. chapter members, with a "Penny Art Fund" award of a painting to the person contributing the most to further art appreciation. Olds, Wortman and King had an exhibition of architectural renderings, with window displays of arts and crafts; Mrs. Frank A. Spencer, president.

The exhibitions during art week were at the Portland Art Museum, the banks, the library, the Chamber of Commerce, Congress Hotel, schools and studios. There were radio broadcasts and art programs in all of the clubs and

associations in Portland. The week ended with an American Artists Professional League National Art Week Banquet in the Crystal Room, Benson Hotel, Saturday evening, Nov. 10.

OKLAHOMA

Mrs. N. Bert Smith, Oklahoma state chairman, A.A.P.L., said that Oklahoma had a very successful National Art Week. All of the large towns responded with exhibits of students' work.

In Oklahoma City was held the annual exhibition of the Association of Oklahoma Artists in the art gallery of the State Historical Building. The schools responded 100 per cent.—an exhibition in each school of students' work, and a talk on art appreciation in the assembly halls of high and junior high schools. An Art Library of twenty originals was sent from school to school and murals done by students were hung in the Y. M. C. A. Art Gallery. The week ended Nov. 12 with a tea given by the Art League.

Tulsa had a very interesting week, featuring the Tulsa Art Association's annual exhibition, with a lecture by Dr. E. H. Wuerpel, dean of Fine Arts at Washington University, St. Louis, featuring 900 prints awarded to Tulsa Public Schools by Carnegie Corporation in recognition of the work done by the art departments in the schools there.

Muskegee had a splendid week. Among other exhibits were shown the work of Acu Blue Eagle, the Oklahoma Indian painter, who has recently completed a painting depicting an old-time buffalo hunt, which is to be hung in the library of the U. S. battleship Oklahoma.

MISSOURI

Mrs. A. J. Maurer, Kansas City chairman, had a hundred poster cards printed to announce the A.A.P.L. National Art Week. At the Alden Galleries were the ceramics and paintings of Henry Poore, and twenty-one artists had "open day" at their studios. At the Kansas City Art Institute was held a Sweepstake Show with money prizes. Store windows displayed paintings, and they were also on

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view in hotel lobbies and windows. Mrs. Ray Smart, secretary of the Civic Fine Arts Committee, arranged for Mr. Clarence Shepherd's display in the Down Town Library. Mr. P. B. Wright made posters telling of A.A.P.L. Art Week and arranged art books and magazines in cases for suggested reading. Mrs. Smart also handled all publicity for the Plaza Business District. Mrs. O. Kimbrough and Mrs. E. E. Scott at the Hotels. On Sunday evening, Nov. 11, Mr. Merle Smith gave a talk on "Art Is on the Hum in Kansas City." There were many radio talks, and the Missouri State Teachers Association arranged a display of children's work in the Nelson Gallery.

IOWA

Seventeen states sent in National Art Week reports. It is impossible to review them all, but we must mention the fine work of Miss Louise Orwig in Iowa, because her ideas were unique. The principal feature in Iowa was the Municipal Art Fair. Paintings were submitted by Iowa artists and were sold or "traded." A proclamation by Governor Herring expressed the hope that Iowa might lead in artistic accomplishments, with the result that libraries, schools and club rooms were filled with paintings, etchings, sculpture and craft work. Eight hundred clubs, allied with the State Federation, were invited to participate. Exhibitions were held in the Historical Building, Art Students Work Shop, Drake University and the Cumming School of Art. The Des Moines Association of Fine Arts featured paintings in the gallery of the city library. The exhibit of the Iowa Artists Club was at the Younker tearoom galleries. The Des Moines Woman's Club had an art exhibition. The week's activities closed on Saturday evening with an auction of paintings by Iowa artists, Mr. Forrest Spaulding acting as auctioneer.

In the November number of *The Clubwoman*, Mrs. Grace Morrison Poole, president of the General Federation of Women's Clubs, called the attention of her nearly three million clubwomen to the American Artists Professional League's NATIONAL ART WEEK.

League Department

[Continued from page 31]

of American Home Makers, Young Women's Christian Association, rehearsals of Local Musical Organizations open to public, Old Colony State House, Providence Public Library.

CORRECTION

The President of the South Bend Hoosier Art Patrons' Association requests the editor to correct the impression that its annual exhibition ending Nov. 11th, as noted by us on this page in our Nov. 15th issue, was in any way connected with or a part of the nationwide celebrations of National Art Week, sponsored by The American Artists Professional League. The League disclaims any wish for credit that is not properly its due, and is even indifferent to any credit whatsoever if the interest of the people of America be won to the works of our living artists and craftsmen in communities throughout our country. To that constructive work for Indiana artists the Hoosier Art Patrons' Association has given itself for the past decade with admirable devotion.

The special activity in South Bend during National Art Week of the Midland Chapter of the League, Mr. George Scheuer, local chairman, was a Citizens' Loan Exhibition of treasures of American art owned by local families and shown in the Midland Academy of Art.

"Christmas Bargains" in Art at Galleries



"The Canal," by W. J. Scott.

This month numerous Christmas exhibitions are making an appearance in New York. Small pictures, sculptures and prints are displayed, without recompense from the galleries, as suitable gifts for Christmas, and for the benefit of young, struggling or needy artists. A new low price has been adapted to further the "bargain sales." This same prevalent Christmas shopping spirit also explains, perhaps, the numerous print shows, which continue to multiply—for the print makes an ideal gift.

This year the Third Annual Artists' Relief Show at the Ferargil Galleries is under the supervision of Mrs. Thomas Benton, who has gathered material worthy enough to do credit to a regular gallery showing. Selected by the artists themselves, the works range from \$5 to \$50. Many important American artists are represented. Dan Celentano, David McCosh and Virginia Berresford are represented in the painting section. Also noteworthy are water colors by Bertram Hartmann, Joseph Meert, Charles Pollack and Reginald Wilson. Under the arrangement with F. Newlin Price, who has lent the sculpture gallery for the sale, the pictures sold are promptly replaced by others.

Other galleries holding Christmas sales are the G. R. D. Studio, through which Mrs. Philip Roosevelt has accomplished so much for younger artists; the Gallery of American Indian Art, which offers a special sale of arts

and crafts work; the Contemporary Arts, which is holding a "Five and Ten Exhibition;" the Argent Galleries, with prices from \$5 to \$50; the New York Ceramic Studios, offering decorative pottery and room accessories; Artists of Carnegie Hall, granting free admission into the studios of Frederick K. Detwiler, Frances Geissler, Charles P. Gruppe, Lucille Howard, Taber Sears and Stanislaw Rembaki; Weyhe Gallery, offering "Prints for the Holidays;" and the annual Christmas card show at the National Alliance of Art and Industry.

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Among the craftsmen are Peter Mueller-Munk who works in metals, Kenneth F. Bates, enamels; Maurice Heaton, glass; and Leon Volkmar, ceramics. Prints by Gordon Grant, Harrison Cady, John E. Costigan, C. Jac Young, Lewis C. Daniel, Adolph Dehn, Margaret Manuel and others are on display.

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National Vice-Chairman: Albert T. Reid
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TO THE RHODE ISLAND CHAPTER OF THE AMERICAN ARTISTS PROFESSIONAL LEAGUE:

At the meeting of the National Executive Committee of the American Artists Professional League held in New York on Wednesday afternoon, Nov. 27, 1934, the following motion was passed unanimously:

RESOLVED, That the activities of Mrs. Leon Semonoff, Rhode Island state chairman of the American Artists Professional League, and of all those associated with her in planning, in collaboration with other art organizations of that state, a fitting celebration in Rhode Island of National Art Week, Dec. 2 to 9, 1934, deserve and hereby receive from this National Executive Committee, recognition and appreciation.

What they are doing shows an admirable spirit of cooperation both with individuals and with other societies, all working together for a common cause with generous recognition of the contribution to that cause by each and all. This placing of a cause ahead of the individual is one of the keys to the increasing constructive influence of the American Artists Professional League.

On the event of the ceremonies opening the Rhode Island National Art Week in the Auditorium of the Rhode Island School of Design on Sunday afternoon, Dec. 2, the National Secretary is requested to present this appreciation to Mrs. Semonoff, and with it the best wishes of the National Executive Committee for many years of active association.

FOR THE NATIONAL EXECUTIVE COMMITTEE.

Wilford S. Conrow,
National Secretary.

RHODE ISLAND PROGRAM

NATIONAL ART WEEK

Sponsored by
AMERICAN ARTISTS PROFESSIONAL LEAGUE

SATURDAY, DEC. 1—NEWPORT PROGRAM—Headquarters—Newport Art Association, Miss Helen Sturtevant, Newport Chairman.

12:00-4 P. M.—Art pilgrimage to Quiddick Industry, exhibition of Arts and Crafts; Redwood Library Association, Display of Art Collection. Newport artists will open studios to guests during the afternoon.

4:00-6:00 P. M.—Tea and exhibitions at Art Association.

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SUNDAY, DEC. 2—3:00 P. M.—Program in Museum of Rhode Island School of Design; Governor Theodore Francis Green, presiding. Speakers: Prof. James P. Adams, Brown University, George Pearce Ennis, National Regional Chapter Committee Chairman and Wilford S. Conrow, National Secretary, American Artists Professional League; Mrs. James C. Carnmark, President Rhode Island Federation of Women's Clubs; Alexander J. Stoddard, Superintendent of Public Schools; Col. H. Anthony Dyer, "Art in Rhode Island."

6:00 P. M.—Buffet dinner; Providence Art Club; Miss Ann Carmody, chairman; Mr. and Mrs. Nathaniel Smith, host and hostess.

8:00 P. M.—Musical program in Memorial Hall; Introduction by Mr. Royal Bailey Farnum, director of Rhode Island School of Design; Mme. Avis Bliven Charbonnel, chairman; artists concert commemorating 250th anniversary of Bach and Handel.

MONDAY, DEC. 3—Colonial Homes Day, open to the public.

1:00-2:00 P. M.—Old Colony State House, between Benefit and N. Main Streets.

2:00-4:00 P. M.—Stephen Hopkins House, under auspices of Colonial Dames; Mrs. Walter Bell, chairman; First Baptist Meeting House. Exhibition of material on colonial history at John Carter Brown Library; John Hay Library; Providence Public Library. Exhibition, Paravent Play House.

Note: The public is cordially invited to visit the State House and the new Court House.

TUESDAY, DEC. 4—Parent-Teachers Association Day—Exhibitions in public schools arranged by Mr. Augustus A. Rose, director of the Public Schools Department of Manual Arts.

2:00-4:00 P. M.—Exhibition at Paravent Play House.

4:30 P. M.—Meeting of Rhode Island Association of Teachers of Drawing and Manual Arts, Providence Plantations Club; followed by supper at 6:00 o'clock; Miss Erne Sonne, chairman.

8:15 P. M.—Paravent Play House, two plays by W. B. Yates; open to the public. Mrs. Maurice Joy, director.

WEDNESDAY, DEC. 5—Rhode Island Artists Day—Exhibitions through the state arranged by Miss Dorothy Shurtleff. Assisting Miss Shurtleff on the committee are: Miss Ann T. Carmody, Miss Evelyn Corey, Miss Edith Edwards, Frederick Sisson, Peter Doley, Richard Bailey, John Rawdon, Gordon Peers, Miss Hope Smith, Miss Eliza T. Gardner, Miss Lillian Swan, Wilfred I. Duphiney. District leaders: Providence, Miss Clara Lewis; Washington Park and Edgewood, Miss Lillian Swan; Cranston, Fred Whitaker; Warren and Bristol, Mrs. Florence Bennett; Pawtucket, Miss Lottie Carpenter; Woonsocket, Miss Irene Fitzsimmons; Wickford and East Greenwich, Prof. Herbert R. Cross; Westerly, Stephen W. Macomber.

8:00 P. M.—Marston Hall, Brown University. Col. H. Anthony Dyer and Mr. John R. Frazier will paint a picture before the audience.

THURSDAY, DEC. 6—Federation Day, Miss Grace A. McAuslan, chairman.

10:00 A. M.—Pilgrimage to Museum of Rhode Island School of Design.

11:15 A. M.—Pilgrimage to Providence Art Club.

12:30 P. M.—Luncheon at the Providence Plantations Club.

1:30 P. M.—Songs in Costume, Mrs. Raymond Buss.

1:45 P. M.—Talk by Mrs. George Downing, "Rhode Island Architecture" with slides.

2:45 P. M.—Tableaux of three famous paintings with explanations by Mrs. George Downing.

6:00 P. M.—Dinner at Faunce House, Brown University. Mrs. Francis Chafee, chairman; Mr. William H. Edwards, toastmaster.

8:00 P. M.—Memorial Hall, Half Hour of Music, Dr. Wassell Lege; Mr. E. Earle Rowe will introduce, Mr. George Lober of the American Artists Professional League, illustrated talk, "Art of Sculpture."

The programs for Dec. 7, 8 and 9 are under the auspices of the Art Institute and the Community Art Project. Other organizations presenting special programs for Art Week will include: Handicraft Club, Quinsnickert Art Club and the Pictorialists, Rhode Island Girl Scouts, Federal Hill House Industries, Center

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Schmincke

Pre-tested

Permanent
Oil Colors
for Artists

In Studio Size Tubes

List of Colors

25c group

Burnt Sienna
Burnt Umber
Green Earth
Ivory Black
Light Red
Raw Sienna
Raw Umber
Venetian Red
Yellow Ochre Light
Zinc White

35c group

French Ultramarine Blue
Permanent Blue
Zinc Yellow

50c group

Alizarin Crimson
Cadmium Yellow Light
Cadmium Yellow Medium
Cadmium Orange
Cadmium Red Light
Cadmium Red Medium
Cadmium Red Deep
Cerulean Blue*
Cobalt Blue*
Permanent Green Light
Ultramarine Green
Ultramarine Red
Ultramarine Turquoise
Verte Emeraude

* Small Studio Size ¼ x 2¼"

ZINC WHITE

Size X Tube—35c
Pound Tube—50c

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